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Collective and improvisational perspectives on learning

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To my mother Gutte and my father Erik

Contents

[1] No single band has had a more profound impact on my affection for and interest in the collectivity and improvisational aspects of popular music than The Beatles, and I still get goose bumps playing and listening to songs from their vast and highly collectively generated catalogue. To keep reminding the reader (and myself) on the entwined artistic sensibility of music, thought, and writing and of the collective and improvisational aspects of such practices each chapter is titled a Beatles song.

With a Little Help From my Friends

Acknowledgements

This dissertation stems from a lifelong passion and interest for funk and groove-based music [2] in general and and should rightfully start by acknowledging all musicians with a passion for music and for passing on to future generations a love for music. On a personal level this includes a large number of New Orleans musicians counting the drummers interviewed as part of my research. Also musical friends of Cuba including Michaél and Mayra and Roberto and ChaCha from Matanzas that opened my ears (and body) for rumba and Santeria songs and Yoruba batá drumming. Without you this piece of text would have never seen the light of day. Thanks to one and all.

On the academic arena, thanks to my doctoral supervisor professor Lene Tanggaard at Aalborg University for offering kind and constructive and enduring collaboration and advice and for recommending my enrollment into the doctoral program in the first place. Thanks to my research colleagues and the staff at Department of Communication and Psychology for being so kind and helpful any day of the week. And thanks to my fellow researchers, teacher colleagues, staff, and co-management at Rhythmic Music Conservatory, Copenhagen for inspiration and support, specifically through an institutional research grant from the federal Danish Ministry of Culture. Also thanks to my research colleagues at Slow Science Institute (SSI) in Berkeley, California, where I spent three inspiring and productive weeks of my research journey. Countless discussions and conversations with everyone above provided inspiration, self-confidence and slow scientific curiosity and stamina beyond my widest measure.

[2] My specific use of these terms is unfolded in chapter 7 The Word.

On the private side, thanks to my sons Christian, Kasper, Andreas and Niels and to my daughters-in-law Anna, Charlotte and Anne-Mette for sincere interest and encouragement. And to my grandchildren Einar, Helga and Elise not knowing why I was 'always working' for the last couple of years (but soon enough able to read English – and *then* know). My mother Gutte passed away this winter. She was indescribably supportive to my research and always had interesting questions to my work. I picture her and my father following the finalizing endeavor from somewhere unearthy. And finally thanks to Jytte for encouragement when we meet walking our dogs.

My biggest hug goes to my wife Karen-Lis for hundreds of hours of discussions at kitchen tables, on balconies, on walks in the woods, while cleaning the kitchen garden, and while strolling along the sand beaches of Denmark or Andros, Greece. And for being just you: my love and critical best friend.

Now, honoring inexperienced vocalist Ringo Starr's wonderful, hoarse appeal from behind the drum set, please

Lend my your ears and I'll sing you a song
And I'll try not to sing out of key [3]

[3] Third and fouth line of first verse of 'With a Little Help From my Friends' (Lennon & McCartney, 1967) sung by inexperienced singer but capable drummer Ringo Starr. The five note verse and hook line was alledgedly written by John and Paul specifically for Ringo to sing, in my view honoring the band's diversity and collective musical potentials.

1 Tell Me Why

Dissertation ambitions and prospects

> I think a lot of these songs like Tell Me Why
> may have been based in real experiences (…)
> or arguments or whatever, but it never
> occurred to us until later to put that slant on it all.
> (Paul McCartney in Miles, 1997)

The ambition for the dissertation is to provide a line of arguments to widen our understanding of learning, whether in schools, work places, or in everyday life as such. And to build such an argument through bridging a theory on the process of jamming with a number of situated learning theoretical analyses of New Orleans second line funk jamming, leadership practice, and artistic practice.

As I unfold in chapter 3 The Long And Winding Road my research interests have changed during the course of my longitudinal fieldwork and also through the last three years of PhD-studies. The general interest of my iteratively changing empirical and theoretical quest can in retrospective be bridged as the following puzzle:

> Can the cooperation of a processual theory of jamming and situated learning theoretical analyses of funk jamming, leadership, and artistic jam endeavors enhance collective and improvisational analytic perspectives on learning?

The ongoing scientific scrutiny of this puzzle (or problematic, as I will end up calling it) leads to a speculation asking:

> Can the concept of jamming enhance our situated learning analytic perspective of the 'aboutness' of practice, on the collectivity of the changing practice, and on the improvisational aspects of participation as subordinated this 'aboutness' and collectivity?

To start from 'the beginning', the initial ambition for my PhD-project was to compare different popular music bands and collectives in Denmark and New Orleans, US through a situated learning theoretical perspective, but – as I detail in chapter 3 – my scientific scrutiny has narrowed as well as widened during the process. Narrowed in the sense that jamming now constitutes the specific musical practice of my iterest. And widened in the sense that my ambition has turned from pointing at possible educational gains from looking at bands and musical practices outside schools to a broader situated learning theoretical examination of different practices outside and within an institutional setting from a jamming perspective.

In other words, the study has evolved into a more general study of learning as situated in different communities of practice based on a thorough understanding of the collective musical practice of jamming as a spontaneous, improvisational musical interaction. The different practices include everyday life of New Orleans musicians and children, leadership of a Danish music academy and a combined jam recording and interactive concert enterprise.

One might hope for research on jamming and learning to contribute with prescriptions as to how we design our institutional settings, specifically those meant to develop future popular musicians of the world. This will not be the case. The research project's ambition is not trying to 'fix the educational system of popular music' – although this initially was a tempting thought for me, being a researcher and a holder of some institutional influence. No, my intentions are rather to offer a still deeper understanding of learning in general through careful theoretical and empirical work *in* and *around* our institutional settings from the perspective of jamming. And then provide a set of new questions about learning, about social arrangements within the schools, and about how relations between persons and the world in all aspects of life seem to develop.

By bridging a series of in-depth situated learning theoretical analyses of different practices I offer new questions to the way we think of learning by enhancing the collective and improvisational aspects of practice and what practice is *about*. Conclusively I launch some conceptual speculations on the ongoing development of a situated and relational analytic theory of learning. And how do I go about this? Well, first of all, a general stance critical to binary assumptions juxtaposing the ordinary to the refined or the advanced to the simplified runs through this dissertation. And hopefully I provide arguments for this position to be significant for the continuous development of our understanding of learning in and outside institutions. My overall approach is spearheaded by Lave (1991):

> What would happen if a different eye, culturally and historically sensitized by an excursion through forms of apprenticeship in different parts of the world, were turned on specific contemporary cultural and historical features of learning processes as these are situated in communities of practice (...) (p. 63).

My scientific interest has been coiling around the 'specific contemporary cultural and historical features' of practices of popular music, specifically jamming. The places that I have looked for these features include the African American jam music cultur of New Orleans, my own artistic practice as jamming musician, my educational practice as academy and youth band teacher and mentor, and my leadership practice as head of research and development. Also my personal process of learning to become 'more of a' scholar as a process of apprenticeship to my own changing practice (Lave, 2011) is included in the analyses. These different practices are analyzed through the lens of situated learning theory (Lave & Wenger, 1991) cooperated with a set of mid-level concepts of what constitutes the social process of funk jamming.

My work has demonstrated a social practice theoretical stance of situated learning theory to be the most powerful way to analyze how learning takes place in the practices I have been looking at. The analyses appear to

enhance the improvisational and the collective analytic aspects of the grand theory of learning as situated in communities of practice. Analyses also appear to elucidate how learning as a matter of changing participation in changing practice is not only a deeply relational matter, but specifically how the 'aboutness' of the collective changing practice is inseparable from and subordinating the changing improvisational participation.

Reader's guide

In chapter 2 The Fool on the Hill I describe from a historical perspective my personal offset for examining issues of jamming and learning and how a seemingly empirical biography holds deeply theoretically informed issues of teaching and learning.

The pivot of the dissertation is chapter 3 The Long and Winding Road. Here I offer a detailed account for my longitudinal fieldwork leading to the dissertation's final questions and speculations. The chapter takes the form of an iterative dialectic process of empirical and theoretical matters, where the ongoing dialogue between my encounters with African American New Orleans jamming culture and my educational, artistic and leadership practices in Denmark is explicated through detailed ethnographic accounts. The chapter elucidates the methodological approaches as they were iteratively applied and changed, and also unfolds how working on each of the four separate articles in different ways was integrated in the longitudinal work process. In a parallel motion this longitudinal process is analyzed from a situated learning theoretical perspective as me being apprentice to my own changing research practice.

Then, in chapter 4 Glass Onion I present the four articles: on jamming as a spiral process of musical interaction; on jamming and learning to jam as a deeply entwined process; on leadership, learning and jamming; and finally on jamming and learning from an entwined artistic and educational perspective. In chapter 5 Come Together I bridge the analytic and theoretical perpectives from the four articles and my analysis of my own researcher apprenticeship and suggest some conceptual contributions to the field of situated learning theory enhancing the 'aboutness' of practice, the collective aspects of practice and the improvisational aspects of participation.

Chapter 6 Help!! outlines the epistemological and ontological platform for my reading of situated learning theory and presents the analytic concepts applied. A brief review on other readings, applications and developments of situated learning theory concludes the chapter.

In chapter 7 The Word I specify the concepts of jamming, funk, and groove-based music focusing on how groove-based popular music and jazz not only hold commonalities but also distinctive differences important to keep in mind for the overall arguments of this dissertation. I unfold in detail how funk's circular and repetitious structure is significant to an argument of an entwined jamming and situated learning theoretical perspective.

Chapter 8 Octopus's Garden maps the historical process of jazz and popular music into Western world school curicullum exemplified by the quite different cases of Denmark and the US. In light of this the chapter touches on an ongoing discussion instigating and somehow still imminent to my work, namely a 'school versus streets' debate.

Chapter 9 Being For The Benefit Of Mister Kite! provides a historical overview of previous research on musical interaction (such as jamming), and how the scholarly field – due to its jazz dominance – is still influenced by somewhat individualistic and de-contextualized assumptions on musical interaction, which in turn seems to lead to similarly enduring notions on learning and teaching.

Chapter 10 Do You Want To Know A Secret maps from a historical perspective the growing field of research on popular music and learning and reveals a sustainable interest in bridging the lives of popular musicians with the teaching reality of schooling. However, research on popular music from a situated learning theoretical perspective appears to be scarce.

Chapter 11 The End closes my argument with speculations on research validity in ethnographic fieldwork and situated learning theoretical analysis.

2 The Fool On The Hill

A personal offset

I was writing about someone like Maharishi.
His detractors called him a fool.
Because of his giggle he wasn't taken too seriously.
It was this idea of a fool on the hill,
a guru in a cave, I was attracted to.
(Paul McCartney in Miles, 1997)

How did I become so entangled in examining social issues of jamming learning from playing and teaching popular music? How could a position 'from the hill' – overlooking all the contradictions, coincidences, differences and commonalities within popular music performance and teaching around the world – make me want to be at the same more and less of a fool by diving into these matters, challenging conventional assumptions on fools and gurus, of being taken seriously and admitting doubtfulness and insecurity at the same time?

Well, first of all, for many years I've been (like most people I know) constantly aiming at still more meaningful everyday practice as a musician, music professor, husband, dad and (now) granddad. The 'journey' has been taking many turns and detours, guided by practical, empirical as well as theoretical issues – not to mention sheer luck and coincidence – often guided by an artistic and ethical 'gut feeling' about what felt right doing and pursuing at any given moment in terms of good music, good people, good times. I think of this research project as yet another steppingstone of that journey.

Concurring with the dissertation's overall position of a social practice theoretical perspective on situated learning theory (detailed in chapter 6

Help!) my personal biography of becoming a popular musician, teacher, researcher and leader might prove to be an informative offset. In this chapter 2 The Fool On The Hill I describe my historical offset for researching on jamming and learning. Through this I aim at opening up a general readership conception of how seemingly strictly empirical matters hold deeply theoretically informed issues of interest and importance to scientific scrutiny as well as to everyday life.

A brief biography of participation

My personal training to become a musician started out in two parallel paths when I was about six years old: Taking classical piano lessons (reading music) with Mr. and Mrs. Beck at the local school. And trying to figure out how to play our community songs, the psalms from church and picking up songs off the Danish pop and Beatles and Dylan records sitting on the record player at our house. I think it would be fair to say that I already here started getting a feel of different ways of learning to play music. How different stuff is learned at different times in different settings. Mr. and Mrs. Beck didn't know how to play chords by ear and admired me for getting pretty good at that as time went by. They often asked me to accompany kids singing in the class, etc. And I admired them for playing so beautifully the classical pieces that I *also* wanted to learn to play. Mr. Beck even played the violin and they were both eager to share their love for music with us, which is what I remember 'in my gut'. Love and passion for music and for what it does to people and what it brings out *between* people. Now in retrospect I can't count how many times I've ended up by the piano accompanying 'fællessang', the Danish word for singing together, a 'together-song' or 'collective-song'.

My interest for classical music slowly declined during my adolescence. I preferred playing popular music and accompanying 'fællessang', so I stopped taking classical piano lessons. But I continued excavating how to play songs off of records and to provide piano accompaniment whenever people wanted to sing a song – at community meetings, scout camps, music class at school, at church, etc. At the age of fifteen we tried to start our own band, playing

Beatles songs in the basement of the minister's house (they had an old organ!!).

The amount of hours putting myself into musical practices kept increasing. High school was very intense, especially a senior year at Glenwood High School in Chatham, Illinois, US (with bands, choirs, concerts, travelling, etc.). This was what really set me off in a direction of a professional life with popular music. Here I found popular music and jazz deeply and professionally appreciated in ways I hadn't seen before in schools, and discovered the importance of having a school band to play at the local basketball games, at school dances and at fund raisers. We had a choir touring the county, and we took the bands to state meets and competitions. This seriousness about music in everyday (school) life was compelling.

Returning to Danish high school I missed this essential connection of community life and musical practices, and somehow this experience of differences between cultural meanings, contexts, and everyday matters of popular music became the spark to ignite my lifelong interest for popular music as a common cultural phenomenon intricately embedded in everyday lives of people. And I pursued this through teaching, playing, composing, researching, etc. in various, entangled and often purely incidental ways. This turned into a life long research journey of popular music, learning, teaching, and institutionalizing, trying to sustain and bring on joys and meanings of mutual musical practices. This journey has taken me to Cuban Santeria fiestas, rumba sessions, salsa and son concerts, New York jazz clubs, New Orleans second-line parades, Amsterdam step dance performances and San Francisco bluegrass events. And of course concerts as performer in Denmark and abroad.

My 'gut feeling' about the relations between my everyday and professional endeavors has always been 'muddy': I never quite thought of improving my artistic, scientific or educational skills as moving from the mundane to the sophisticated, nor from the general to the more specific or even the other way around. I often found myself being sceptical to somewhat binary assumptions of being *either* artist *or* educator, *either* scientist *or* practitioner or *either* head of academy research *or* community choir pianist, and I have tried

to make all these practices – including my family life – 'formlessly entwine' as Leonard Cohen and Sharon Robinson [4] so beautifully put it.

I unfold in chapter 3 The Long and Winding Road how these formelssly entwined empirical / theoretical encounters have been pivotal to my scientific work reported here, and how puzzles of bridging conventional schoolish ways of thinking and doing with such 'muddy' experiences from artist and social life informed and guided this process.

[4] The song 'Alexandra Leaving' written by Cohen and Robinson on Greek island Hydra in 1999, based on the poem *'The God abandons Antony'* by Constantine P. Cavafy. Released on the album 'Ten New Songs" in 2001 by Colombia Records.

3 The Long and Winding Road

Fieldwork on and as learning

I was a bit flipped out and tripped out at that time.
It's a sad song because it's all about the unattainable;
the door you never quite reach.
This is the road that you never get to the end of.
(Paul McCartney in Miles, 1997)

McCartney's somewhat frustrated note on the time of writing The Long and Winding Road doesn't quite mirror my personal experience of long-term fieldwork, although the sensation of something 'unattainable' and 'a door you never quite reach' rings a bell. However, concurrent with my work's overall position, I've put an effort into looking at all the ups and downs of long-term scientific scrutiny as moments of difference and moments of learning through changing relations.

In this chapter I report from a historical, dialectical perspective (unfolded theoretically in chapter 6 Help!) the longitudinal scientific process of fieldwork leading to this dissertation. I depict how the research project over the years has developed from being a somewhat phenomenological study on musical interaction conceptualized as jamming, gradually turning into (or has arguably all the way been, cf. this chapter) an ethnographic study on jamming and learning from a social practice theoretical stance of situated learning theory. A road that we'll never get to the end of, an endless road of changing directions and changing questions.

Presenting a longitudinal research process of iteratively changing directions, inspirations and empirical theoretical debates and analyses constitutes

a challenge in itself: How can we report a jamming way of researching jamming and learning as deeply relational and changing matters without – merely through the order of dissertation chapters – reproducing the very linear assumptions that you set out to question?

Now I ask you to join me in my attempt to report a jamming endeavor of producing this argument on jamming as a collective and improvisational practice and read this text in a jamming way as well: Jump back and forth in the dissertation between chapters whenever you feel you need some more information on, what I'm talking about, and why I talk about it the way I do. I'll try to provide comments to assist such reading along the way. Much like how we jam.

Apprentice to my own changing practice

Analyzing from a social practice theoretical stance of situated learning theory my own research process as being apprentice to my own changing practice is a relevant and almost inescapable perspective when doing social practice theoretical work. Lave (1991) summarizes this bifocal demand:

> Thus a social ontological theory of learning also *per* se becomes a critical theory, [5] because the social scientist's practice equally must be analyzed in the same historical, situated terms as any other practice under investigation (p. 67).

Analyzing by comparison different historical, socially situated arrangements and persons' changing relations to each other and the world (Lave, 2011, p. 152-153) enables us to understand changing participation in the improvisational development of collective practice as learning. Analysis then becomes a dialectic process, empirical and theoretical at the same time (see also Lave 2011, chapter 6, note 7) as I turn my longitudinal research process into an object of analysis – of learning.

[5] Due to limitations in time and space I will not address the critical aspect of a social practice theoretical position further. See Bernstein (1971) for a philosophical outline of such a position and Lave (2011) for further arguments for empirical / theoretical research practice to be *critical*.

I will demonstrate how I gradually became aware of the social practice theoretical reading of situated learning theory (detailed in chapter 6 Help!) to be the most powerful way to analyze my different empirical encounters. The more I have worked with these theoretical and empirical matters, the more entwined my analysis and writing about it have become. I unfold how questions about teaching and learning kept recurring through my everyday practice as musician and music teacher. I recapture how, as the research project went on, theory and practice formlessly entwined. And all along the research process empirical and methodological decision were deeply informed by an increasing sensation of the analytic potential of situated learning theory.

I will show how this empirical / theoretical perspective offered increasingly meaningful explanations to how learning as a matter of changing participation in changing collective practice is not only deeply improvisational and relational but also how the collectivity of the changing practice is inseparable from and subordinating the changing participation. Analysis also confirms notions of diversity being a resource, and of embracing the unpredictability of the changing practice, analytic points developed in articles C Embracing the Unpredictable and article D Jamming and Learning. And finally and probably most surprisingly how an apparent solitude of writing constitutes a longitudinal process of changing participation in a changing collective practice much like the funk jamming and second lining.

Through ethnographic accounts and situated learning theoretical analyses I unfold my research process as a longitudinal iterative process of changing analytical foci, changing empirical encounters and changing theoretical conceptualizations. My many years' of research on issues of learning and teaching popular music has followed many paths of entwined empirical work and analytic and theoretical developments. It has been a journey of changing perspectives and directions, but every little bump, every little wrinkle, every unpredictable moment, has constituted a moment of being apprentice to a changing practice, a moment of learning. In this dissertation's perspective learning is neither solely a matter of intention, solely a matter of good experience, nor a matter of set goals and aims accomplished. This position is further unfolded in chapter 6 Help!

Questions about teaching and learning kept recurring through my everyday practice as musician, music teacher and scholar since the 1980s (and even in my childhood and adolescence, unfolded in chapter 2 The Fool on the Hill). This chapter will show how this artistic, academic and educational life has been a journey of pursuing "alternative conclusions [to questions of learning and popular music, ed.] without reproducing the logic of inquiry to which they are opposed" (Lave, 2011, p. 33). I'm referring to the general undertow of this dissertation and my scientific work as such, being increasingly sceptical to conventional assumptions on the linearity of learning, on notions of decontextualization of knowledge and on binary assumptions on the formal/informal distinction, on mind and body, on theory and practice, and so on (please cf. chapter 6 Help! for details on this philosophical and theoretical position).

A central aspect is how the music culture of Cuba and New Orleans and especially the funk jamming practice of New Orleans second line parades and venues constituted an increasingly informative context for understanding the process of becoming a funk jammer in a situated learning perspective. And also how this collective perspective of practice and learning seemed to comprise promising implications for other practices, such as leadership. As often as possible I try to paint a 'thick' (Geertz, 1973) and descriptive picture of the situation as historical, dialectically constructed circumstances for persons' participation in different practices. And at the same time to reveal how my research process has been *per se* "improvisational [in] character (…). Fieldwork is a disruptive process" (Lave, 2011, p. 13).

I have structured this ethnographic fieldwork report in a time consecutive mold to facilitate the reader's appreciation of my empirical and theoretical speculations in a historical perspective.

Sprouting questions about popular music and learning

Differences in ways of teaching and learning across the realms of popular music and classical music were deeply embedded in my everyday life growing up in provincial Kalundborg, Denmark. The historical account in chapter 8 Octopus's Garden on jazz and popular music entering the school sys-

tem during the 1970s and 1980s mirrors in detail my personal experiences of such dialogues between an everyday life with popular music outside educational institutions and an everyday life with classical and folk music inside institutions. My interest in different ways of teaching and learning was nourished early on in my musical career. Didactic approaches and what I later learned to see as linear and de-contextualized assumptions of learning on one side were challenged by an increasing number of situations where the context and the situatedness of what I experienced as musician and teacher were of indisputable significance.

My music academy degree of 1982 was almost exclusively based on conventional binary assumptions on teaching and learning, specifically on knowledge and skills to be acquired in decontextualized settings, didactically arranged for linear acquisition. The major educational area of study was called 'Elementary musical upbringing' [Elementær musikopdragelse] and was scaffolded around notions of designing music class teaching of musical 'elements' (rhythm, melody, harmony) in elementary (easy accessible) ways. I already sensed then, that this approach to music teaching sharply contradicted the way I conceived of music and learning to play popular music in the band room. But I didn't know where to 'park' this sensation. It was a puzzle to me. At my exam I played grooves with my class, working intensely on getting them to establish a strong and vital thing going, but the (classically educated) examinators deemed, that 'they hadn't learned anything (in a visible, didactic sense, of course) and I was graded a C to my great disappointment. The students in my class (primary school music teachers) loved our way of working and to this day I just *know* that they learned crucial things about grooving through listening to each other – only not in conventionally measureable ways and certainly not in 'elements' of didactically conceived, de-contextualized partialities of de-contextualized knowledge and skills.

A conventional educational perspective juxtaposed in many ways my experiences from playing in bands and from learning to play popular music – at the time mostly in somewhat political contexts of leftwing Marxist inclinations. Socialism and feminism were deeply embedded ideologies in the band practices of Aarhus, Denmark at the time, and learning to play in a band by *doing* it was considered politically progressive and absolutely viable.

And working with popular music including writing your own songs and lyrics was even more 'progressive'. We all did that – with alternating and varying success, of course.

I kept noting differences between these settings regarding for instance the significance of context and the presumed linearity of what skills and knowledge to learn first and next. Although I didn't at the time know anything about theories of learning my artistic and educational experiences initiated sprouts of curiosity about what it meant to learn and teach. I knew intuitively that something was different, but I wasn't sure how to grasp it. I respected equally the high standards of masters as they were communicated to me from skilled jazz and funk musicians and from accomplished classical musicians – not to mention my music education teachers at the academy, whom I highly respected for their ingenuity and intricate sense of didactic detail and progression.

I think it is fair to say that my artistic and educational practice was theoretically informed in a heterogeneous continuum between on one hand common cognitive, competitive and de-contextualized notions of Western schooling in the 1970s and 80s and on the other hand a Marxist, egalitarian and even revolutionary societal philosophy of an enhancement of everyday human activity and a hegemony of practice and doing over theory and abstraction.

Going to Cuba

One specific incident of high impact to the way I thought about teaching and learning was my first trip to Cuba in 1979 in the midst of my entwined life as didactic academy student and activist rock and funk band musician. At the time I didn't know much about fieldwork and certainly nothing about qualitative interviews or ethnomethodology. I just sensed an urge to come closer to the Cuban people and their music that we knew from records and consequently had tried to play in one of our bands (Con Salsa).

I spent a month working side-by-side with Cuban farmers picking oranges and side-by-side with Cuban building workers building apartment houses. The trip was arranged by the communist solidarity movement The

Danish-Cuban Society. An affiliation that later caused some trouble for me when applying for visa to the US (to get to New Orleans). Many things struck me to be inexplicable in terms of conventional Western assumptions on teaching and learning (and music), and generally I was intrigued by the way the farmers and building workers simply took out their drums and started playing, when we were riding to and from the work sites. Musical practice was clearly an integrated part of everyday life, not restricted to designated performance sites or even specific hours of the day.

Another thing that struck me was the way everybody took part in whatever practice was at stake: picking oranges was never once taught to me and neither was the plastering of brick walls. There was no 'introductory course', no cutting the tasks into elements of graspable partiality. I was just expected to tag along, doing whatever everybody else was doing. Of course my limited Spanish added to this 'strategy', but it didn't explain everything. I – and everyone else – had to look and learn and were engaged in whatever the practice was about from the very first morning. Equally concerning the everyday musical practices: Everyone dancing, playing, enjoying – together. And the kids were just hanging out, running to and fro. At one time dancing fiercefully to the roaring rumba, the next moment becoming preoccupied with playing hide and seek in the nearby surroundings. The sound of the rumba didn't escape their attention at any time – it was all over the place. In analytic retrospect, they were –as myself as visitor and definitely newcomer to those situations – from time to time engaged in the changing practice from different and changing positions. This was interesting and inspiring to become aware of.

I grew a taste for ethnomethodology and ethnographic fieldwork during this trip to Cuba and the adjacent years of teaching and working as a musician and developed at the same time a growing sense of learning through practice to be something that could be accounted for in theoretical terms. Understanding my educational academy background from this emerging perspective I was becoming increasingly aware of the pitfalls of

> the positivist, often dualistic epistemological frameworks (…) [as] the ways of understanding the world that virtually all of us bring with us into whatever transformative trajectories of theoretical/empirical practice we come to inhabit as ethnographers (Lave, 2011, p. 12).

Parallel to my academy studies I was enrolled at the musicology department at Aarhus University and wrote a paper on Cuban music history. Completing this assignment surely developed my sensation for not only bridging two different worlds but also developing my own understanding of both of those worlds through writing detailed ethnographic accounts. As argued by Gupta and Ferguson (1997) "ethnography's strength has always been its explicit and well-developed sense of location" (p. 35), and my ambition increasingly became developing a way of ethnographic writing recognizing this written account for a social phenomenon being the researcher's interpretations of what people say and what they do (Alvesson & Deetz, 2000) and where social and cultural phenomena are always embedded in a larger historical context and it's processional relations (Hart, 2002). Consequently, I became occupied with the methodological assertion that 'thick' descriptions of practice's cultural context were needed to fully grasp nuances of cultural meanings and connotations (Geertz, 1973). And hence to understand how learning was somehow an integral part of engaging in these societal endeavors.

From stages and band rooms to schools

At this time my longitudinal fieldwork was highly informed by the way jazz and popular music was entering Danish academies and music schools. This process was especially intense in Denmark during the late 1980s and early 1990s (Nielsen, 2010) and resulted in a number of essential debates on learning, teaching, curicullum, goals and means, progression, and so on. As I detail in chapter 8 Octopus's Garden these debates were rooted in conventional schooling discourse on one side and a street/stage/band room and more apprentice-like discourse on the other. Another pivotal debate – not equally obvious but crucial to my work – concerned a rather conventional jazz research (and consequently educational) discourse of individuality (the

soloist), of the option of didactically separating (music) theory from (music) practice, and hence the acceptance of schooling as a decontextualized realm for learning stuff to be used elsewhere.

Conventional assumptions of schooling and jazz did not seem to have a hard time 'finding each other', which in this dissertation's contextual and situated view on learning resulted in essential socio-cultural distillation and 'watered down' practices of jazz. I detail this historical development in chapter 9 Being For The Benefit For Mister Kite! also demonstrating how research on jazz for obvious reasons hegemonized the scientific realm, ethnomusicology focusing on context and cultural practice, and psychology focusing on individual notions in de-contextualized perspective. Presently many schools of jazz and popular music are aware of this what you might call crucial aspect of contextualization and address the challenge in different thoughtful ways.

It became increasingly obvious to me (and other popular music educators and scholars) how musical practices such as Cuban rumba, Brazilian samba, African Palo (to name a few) and also funk seemed to require a significantly stronger contextual perspective to find a place in the schooling world. My personal engagement in the (collective) endeavor of establishing an academy for popular music based on such strongly socio-cultural and contextually embedded notions of musical practice (and consequently of learning and teaching) was highly influencial on my empirical and theoretical research interests during these years. See chapter 8 Octopus's Garden for a detailed outline of these processes and debates.

Going to New Orleans

My specific interest in the funk and second line music practice of New Orleans started in the mid-90s. During two visits to *The Big Easy* in 1994 and 1997 I played with and spent time with New Orleans funk and second line musicians in their everyday and professional lives for hours and hours. What in the beginning was a visitor's humble approach to concerts and venues became increasingly familiar and as close to 'native' as I could. I later learned that this way of situating myself (Lave 2011) in the practice of my interest was called 'participant observation' (Atkinson & Hammersley, 1994),

a qualitative research method that has played a significant role during the longitudinal fieldwork, even though not consciously at first. To reach as deep a sensation of the everyday practices of my interest as possible I have throughout the process of inquiry engaged myself in the activities, engaged in relations with persons, and letting what those practices seemed to be about guide my attentions and actions.

Referring to a well-known classification of different modes of participant observation (Gold, 1958 in Cohen et al., 2011, p. 457) my positions have shifted along a continuum from *complete participant* to *participant-as-observer* to *observer-as-participant* and to (very rarely) *complete observer*. Examples of being a *complete participant* include jamming and recording with the band (as reported in article D (Jamming and Learning)). At the time I didn't regard the recording enterprise as an object for research, and field notes and ethnographic accounts were all made in retrospect. Likewise when I was in New Orleans the first couple of times. I didn't consider myself actually *doing* fieldwork, *being* a researcher in the field. I was simply just there. Jamming, parading, eating, listening to music like the rest of the crowd. Examples of being a *participant-as-observer* include the field work connected to my study on academy leadership (reported in article C (Embracing the Unpredictable)), where I took part in all activities, but had a parallel agenda of documenting, reflecting on (and subsequently analyzing) the ways we all as participants engaged in practice.

Examples of being an *observer-as-participant* include attending the Zulu Ball during New Orleans Mardi Gras 2012. I was invited by a brass band musician that I had interviewed and his wife to attend this huge party event with more than five thousand guests, all African-American. I didn't meet anybody else of a Caucasian appearance that night, and I certainly *felt* (and must have been perceived from everybody else) like an *observer-as-participant*. I felt very welcome and deeply accepted and my African-American friends knew I was a researcher, but I made an effort to decifre, what practice was about at any given time, and to sink in, eat, drink, dance, enjoy myself – keeping a close eye to what my hosts and everyone else was doing and

enjoying. Of course no camera, no recording devices, no notebooks, 'no nothing'. One other thing that helped me 'sink in' was the fact, that all males wore tuxedos, including myself. I had put quite an effort into renting a tuxedo for the occasion. Ladies were in long gowns and often wearing colorful hats. We all looked great and celebratory!

This elucidates the mere physical aspect of fieldwork participant observation insofar that I as Caucasian, even red-haired, strolling around in almost exclusively African American neighborhoods hardly was 'invisible' or anonymous. I stuck out, whether I wanted to or not. I put a great deal of effort into being as covert as possible, dressing casually, not having my camera around my neck and the notebook ready at hand. Cooper and Schindler (2001, p. 375) distinguish this dimension of observation as *overt* versus *covert*. I aimed at the latter with obvious pphysical limitations when in New Orleans' African-American neighborhoods and at The Zulu Ball.

Different modes of participant observation naturally involve different kinds of documentation for subsequent scrutiny. My observations were in some cases documented through *in situ* video and/or audio recordings, in other cases through delayed writing of diaries and/or field notes (Kvale & Brinkmann, 2008). On some occasions I would write little memos on my iPhone while sitting at a bar listening to bands playing and crowds dancing. Back in my studio I would transcribe theses memos onto research documents for subsequent analysis and/or ethnography.

Now, what was my primary interest when doing participant observation? And how planned and structured was my perspective at this time? Well, as I've already indicated in chapter 2 and will further unfold later in this chapter, my personal and scientific curiosity pivoted around jamming and learning to jam embedded in the everyday lives of musicians and music-lovers. And my personal perspective of becoming a jam musician myself through engaging in different jam practices made it natural for me to apply different 'jamming' approaches to my scientific field work, keeping an open mind to what might happen 'around the next corner'. Comaroff and Comaroff (2003) support this approach to ethnographic fieldwork not taking off

"from theory or from a meta-narrative, but from the situated effects of seeing and listening" (p. 164). And Cerwonka and Malkki (2007) state how "anthropological fieldwork is not usually a straightforward matter of working. It is also a matter of living. Ethnographic research practice is a way of being in the world" (p. 178).

Often I've found myself doing something completely different than I set out to do, suddenly going to someone's house for coffee, accepting an invitation to a party, or spontaneously having a long chat with a Methodist minister outside a church cookout. Many of these incidents were subsequently reported to the best of my memory when I got back to my rented apartment on Prytania Street.

As I unfold in chapter 9 Being For The Benefit Of Mister Kite! there was an increase in ethnomusicological research on popular music in the mid-90s sharing similar interests in musician's lives and how everyday activities constituted pivotal resources for becoming a musician. I was only superficially aware of this scholarly discourse.

Sprouting notions of bands and jams

What struck me about African-American New Orleans funk music culture was the 'band-thing' and specifically the 'jamming thing'. My sensations were in many ways similar to the ones I'd had in Cuba, but somehow New Orleans band and jamming culture felt closer to my European musical heritage, partly because it was being materialized through the funk/rock instrumentarium (bas, piano, guitar, drum set, horns, and so on) I was most familiar to. This enhanced familiarity also included my everyday educational tasks of the academy and the children's music club, that I was facing every week: To teach young musicians to play popular music, to communicate, to jam. Sakakeeny (2011) quotes Ramsey and Smith on New Orleans as a city of bands:

> You have to think of New Orleans [as a] band city or it will be hard to understand why it couldn't have happened on the levee at Memphis, on the waterfront of Savannah, or on the Gulf Coast with the deep, sobbing blues. (…)

> Elsewhere [slaves] forgot the music that they had brought with them. (…) In New Orleans you could still hear the bamboula on Congo Square [6] when Buddy Bolden cut his first chorus on cornet.
>
> (Ramsey and Smith 1939 in Sakakeeny, 2011, p. 302)

These intense musical and cultural experiences had profound consequences for my own musicianship and for teaching musicians in the following years, leading to an increasing interest in teaching and learning the spontaneous communication in groove based music. I experimented with integratin the rumba and other dance and drum genres from Cuba with the band instrument culture of New Orleans, detecting a number of crucial common musical traits such as the clave rhythm of West African Bamboula being reproduced in Cuban rumba and son as well as in New Orleans second line.

But what made me keep asking questions about learning [7] was constantly experiencing – from living in Cuba and New Orleans – moments in practice of how immensely skilled musicians (not having gone to 'rumba school' in Matanzas, Cuba or 'second-line classes' in uptown New Orleans) seemed to have learned whatever there is to be learned about engaging in these highly complicated, social musical activities, and even in a grand diversity of contexts. I found myself again and again questioning general assumptions on learning transfer and on de-contextualized knowledge to be the more refined, to be the pillars of how we should conceive of learning. See chapter 10 Do You WantTo Know A Secret for a detailed comment on how the majority of research on popular music and learning reproduced such dichotomies. Conflicts of ways of doing thigs and learning things were materializing around popular music these years.

Lave (2011) comments in retrospect on her own speculations on analyzing Liberian tailor apprenticeship how "The most basic assumptions under-

[6] Bamboula is an African tribal groove with a distinct 'clave rhythm' to it. It has had monumental influence on popular music in the Western world including much rhythm'n'blues and funk. Second line funk is more or less built on this groove as is much of Cuban son and rumba (Kenyatta Simon, personal communication, January 1994). And Congo Square is a historic place for African Americans getting together to play music and dance. Cf. Evans (2011) for details on the significance of Congo Square to New Orleans African-American music culture.

[7] Please cf. the introduction to article B (Bringing Drumsticks to Funerals) for more detail.

lying [conventional decontextualized Western schooling practice and the learning theories on which this was based, ed.] no longer seemed to reflect the realities I was trying to comprehend or the ways I was trying to comprehend them" (p. 149). My puzzles on these conflictual empirical and theoretical matters left me with similar conclusions. My problematic (Lave, 2011, p. 11) had turned into an empirical/theoretical problematic of musical interaction and jamming in order to develop better teaching of such matters. But my school and my street perspectives were still clashing.

Sprouting analytic sensations of learning as situated

My skepticism toward conventional Western practices of schooling and teaching as a prerequisite for learning that had become increasingly pivotal to my artistic/ educational / research practice came to a turn when I around this time came across Lave & Wenger's (1991) analytic theory of learning as situated in communities of practice.

I owe a great deal of grattitude for this encounter to my wife and colleague Karen-Lis Kristensen, musician, music teacher, educational theorist, school psychologist and PhD. [8] We spent a sabbatical semester together with our three youngest sons in Cuba and New Orleans in 1997, and her having already studied theories of learning and also being a musician herself, immediately recognized participation in everyday practices that could be analyzed as learning. Due to her scientific capacity I eventually learned to see them as well. For both of us, our understanding of learning as situated in communities of practice evolved from intimate and detailed experience from (artistic and educational) practice – and from that perspective recognizing a relevant theoretical and analytical framework when we came across it.

Gradually it started to make sense in a theoretical and analytic way, how it came about – even though there are no rumba schools in Matanzas on the north coast of Cuba and no second-line academy in the Tremé precinct of New Orleans – that there are such intense rumba still filling the streets of the world and why second-line parades still change the sound of the

[8] Cf. Kristensen (2009, 2000) for detailed accounts of Cuban everyday musical practices and learning.

streets every Sunday. And the conceptualization of learning as situated in communities of practice offered a way to address these empirical puzzles from an analytic perspective.

My curiosity had been evoked. I must admit, that – even though my feet were 'planted deep in the soil of funk practice' – I was tempted by conventional binary and indeed hierarchical assumptions on such theory to be of a higher and more refined level of abstraction, and it took me years to come to appreciate the social practice theoretical notion of 'rising to the concrete' (Hall, 2003). I unfold in detail in article B Bringing Drumsticks to Funerals how these empirical and theoretical speculations on learning and teaching jamming eventually seemed to entwine.

My combined artistic and educational research project in the late 1990s deserves a little attention at this moment: Recording a complete album of my own groove compositions with a 6-piece band over a weekend contributed valuable personal experience to the nature of spontaneous musical interaction in a compressed time setting. The artistic research project and a connected educational project of playing the songs together with young music students is analyzed in a situated learning theoretical perspective and reported in article D (Jamming and Learning).

The day by day endeavor of bridging institutional educational practice with (mine as well as others') everyday musical practice became pivotal to my professional life. A bookshelf of diaries from my popular music teaching at the academy kept formulating new questions to the *hows* and the *whats* of learning to play popular music, specifically the spontaneous communication pivoted when jamming. Teaching (and learning) funk jamming – one of the the most collectively improvised musical activities of them all – instigated increasing uncertainty and complexity. At this point I decided to start actually researching the matter (although I now see how I had been researching jamming for many years already). My problematic had developed into an empirical/theoretical problematic of jamming and learning and of what constituted learning to jam and jamming to learn in relational terms. And situated learning theory seemed to constitute a way ahead from an analytical perspective.

Fieldwork on jamming – as jamming

It was clear early on that anthropological methodologies (Gupta & Ferguson, 1997) would provide tangible information to my now systematic research interest of learning as embedded in social contexts, specifically in such diverse socio-cultural environments as Denmark and New Orleans. This methodological approach to my ongoing fieldwork would allow for my longitudinal and iterative process to involve a number of different and differently entwined methodological approaches. Danish anthropologist Hastrup emphasizes the strengths of anthropological fieldwork, because it is

> (…) a method, that provides insight to the circumstances, that privilege specific historical traces, because persons act in specific – and in their world obvious – ways. Fieldwork always takes place in a place of tension between the single person and the social community, unfolding the relation between the unique and the common of societal life in different measures (Hastrup, 2010, p. 56, author's translation).

This dialectic relation between individual and societal aspects of fieldwork have certainly played an important role, and – as already indicated – the ethnographic approach has provided a tool to contextualize single person perspectives in broader societal circumstances, concurrent with what I later would understand as my social practice theoretical stance. A dialectic and improvisational approach to ethnographic fieldwork enabled my work to benefit from "a self-conscious shifting of social and geographical location [as] an extraordinarily valuable methodology for understanding cultural and social life" (Gupta & Ferguson, 1997, pp. 36-37).

To support ethnography as adequate for examining issues of teaching and learning in this emerging situated perspective of mine, Lave (1997) states how "if [learning] is a part of changing ongoing practice, research on learning becomes an ethnographic project" (p. 150). Studying different practices to understand the complexity of persons becoming persons in the world, "we must investigate ongoing practice (…) and how each is in part created in the

other" (p. 149) suggesting that we "seek out objects for study that make movement across practices material and salient to the practice in question" (p. 150). Anthropology and ethnography provide us with tools to perform such investigation, and a longitudinal fieldwork across multiple contexts involving a grand diversity of persons and 'worlds' seem to constitute fertile ground for an in-depth inquiry on learning as situated in communities of practice.

I had developed a profound interest in knowing more about jamming as musical practice, and a nice place to start my systematic excavation of the matter seemed to be to specifically describe the social process of jamming in the perspective of the musicians. And the most evident place to look for personal experience and knowledge about jamming was quite obvious: I knew from my trips to New Orleans how integrated funk jamming was to the everyday lives of New Orleanians, and I already knew several musicians who I was confident would share their thoughts on funk grooves and jamming with me.

My array of specific methods of inquiry now included semi-structured qualitative interviews (Kvale & Brinkmann, 2008) of musicians living in New Orleans, reported specifically in articles B and C. The interviews being semi-structured indicate that they were performed around topics of initial interest to the actual research in no specific chronological or hierarchical order. This allowed intentionally for points of interest and association on the part of both the interviewee and the interviewer to 'co-produce data' (Brinkmann & Tanggaard, 2010; Bryman, 2004). All interviews performed in 2000 were recorded on audiotape, and interviews performed in 2012 (reported later in this chapter) were recorded on both audio- and videotape. Interviews were transcribed verbatim for analysis and for accurate quotations in the research reports. The musicians all concented the interviews to be used for research and names were changed for anonymity.

I knew all three musicians from their performances and different bands and had been attending several of their concerts before asking them to talk to me. One of the drummers I also knew from taking private percussion lessons on the African musical heritage of traditional New Orleans second line grooves. I interviewed him in his home after a one of the private lessons.

Another I interviewed sitting in his car after a funk jam session at Old Point Bar across the Mississippi river from downtown New Orleans, and the third I approached after hearing him play with his band at Donna's Bar and Grill. I explained my interest, and he agreed to meet me at a neighborhood bar the following afternoon.

What do you consider important when building a funk groove? was the initiating question interviewing the three New Orleans funk drummers in 2000. My questionnaire condensated my entwined educational and artistic curiosity to the process of 'building a groove' as I conceptualized it at the time. The way I approached the interviews was primarily informed by my personal artistic practices, my trips to Cuba and New Orleans, and my educational experiences as academy and youth music club teacher. As social scientist I was still jamming my way through this empirical and theoretical endeavor. Fieldwork certainly was "improvisational [in] character (…) [and] a disruptive process" (Lave, 2011, p. 13).

I felt like a 'real' researcher interviewing musicians, and talking to three different funk drummers about how they in retrospect would formulate their thoughts and actions when jamming appeared to be a scientific huge leap on my behalf. I would later come to see how I had been researching jamming for decades, but in more subtle and first and foremost *practical* ways.

Theory-generating ambitions

To be quite honest I didn't know what to do with the interviews when I got back to Denmark. My investigative focus at the time (reported in further detail in article A Funk Jamming in New Orleans) stemmed from my students' ongoing challenges with developing jamming skills in the classroom setting and my challenges of teaching what spontaneous musical communication was all about. And, as I already outlined, my teaching approaches swung back and forth between linear, somewhar de-contextualized didactic approaches and 'messy' jam sessions and what at the time often was conceptualized as 'informal' situations, for instance at academy parties and field trips. At the time my conventional inclinations on teaching and learning tempted me in the direction of developing a (what I later learned to see as a

descriptive) theoretical framework conceptualizing the social process of funk jamming.

The ambition to develop a theoretical framework describing a generic process of funk jamming pointed me in the direction of the theory-generating methodology of grounded theory (Charmaz, 2006; Strauss & Corbin, 1998; Glaser & Strauss, 1967) partly due to my (resumed) musicology studies at Aarhus University. And since my interview questions and other data collection methodologies were not informed by extensive literature reviews, scientific hypotheses, etc., a (too positivist, as I later found) grounded theory approach seemed to provide appropriate systematic means for coding and comparing statements, incidents and meanings toward developing a generic process expressed as a formal theory (Lester & Hadden, 1980). Article A (Funk Jamming in New Orleans) unfolds in further detail this longitudinal work, including discussions on the role of the literature review in the course of this methodological position's historical development.

During the following years I taught myself through grounded theory literature studies how to code interviews and field notes concurrent with grounded theory methodology, and I started – in close dialogue with my artistic and educational practices – to work on a number of preliminary theoretical accounts of what a theory of spontaneous musical interaction might look like . Provisional theoretical notions were applied to my music educational practices, and my experiences were reflected on in my daily teaching diaries, resulting in my understanding of jamming being iteratively developed. I was looking for how the process of jamming could be theoretically described, but during those years I also found myself becoming more and more interested in the learning aspects of jamming. As I disclose in article B Bringing Drumsticks to Funerals this iterative dialogical process between describing the social process of jamming and theoretically accounting for *how* to learn to engage in such a process went on for a number of years, and these two perspectives became more and more entwined, one informing the other and vice versa.

For ten years I pretty much followed this course of empirical and theoretical endeavor toward a still more saturated description of jamming as a

social process, inspired by the occasional reading of literature. I also managed to finish my studies at Aarhus University with a degree in musicology alongside working as musician, academy teacher, assistant principal and head of artistic research and development.

My speculations on the relations between teaching and learning and between theory and practice prevailed, but I didn't consider my arguments coherent enough for publication. However, my curiosity for producing cohereht empirical and theoretical speculations and arguments was evoked, and I decided to go 'all in' pursuing that sensation: I enrolled as a doctoral student at Aalborg University and was fortunate enough to meet a wonderful supervisor and truly skilled and inspiring colleagues. I will report and analyze these endeavors momentarily. But first, the doctoral project draft that paved the way:

Designing a research project

This doctoral research project was initially titled *Developing Creative Learning Environments* with a comparative empirical approach of situated learning theoretical analyses of autodidact musicians' creative work practices in New Orleans and Denmark respectively. The project aimed to 'contribute to a research based rethinking and development of formal educational environments for contemporary improvised music' and in the application form I posed the question: 'How can the analytical scope of learning as situated in social practice on self-taught musicians' development of artistic skills in creative environments contribute to an institutional rethinking of artistic educational practice?' In retrospect my problematic (see chapter 6 Help!) at the time was something like:

> How can situated learning theoretical analyses of different popular musical practices outside school contribute to the way we think of popular music education?

From a conventional educational institutional perspective I was lucky for such a seemingly 'far fetched' project finally to be approved. As I detail in chapter 6 Help! situated learning theory based on empirical studies of ap-

prenticeship was from a widespread conventional perspective also only *saying* something about learning in apprenticeship-like environments, thus representing a dubitable analytic road to follow to enhance popular music education. The year before two colleagues and I had applied for a research grant for a project with an almost identical approach, but the application was declined mainly based on an argument, that the empirical impact from analyzing New Orleans musicians jamming on general educational issues was uncorroborated. I now think of this rejection of research that we sensed had such great potential to be a pivotal moment of learning on my behalf. My arguments had to be developed and fortified, because I *knew* from my artistic and educational practice that there were important things to be said about jamming and learning to inspire popular music schooling. And I also *knew* that New Orleans was a highly relevant place to look. Due to the foresight of my academy principal and my supervisor both trusting me to come up with important new questions to the way we perceive of popular music and learning I took off.

In retrospect I recognize that the project draft to some extent was informed of my conventional notions of didactic linearity, comparison, of a formal/ informal distinction, and of transfer of knowledge from one set of societal arrangements (New Orleans second line and Danish band rooms, if that even constitutes a 'set' of arrangements) to another (a popular music academy). I found my original project draft to be a valuable platform for initiating my scholarly work but at the same time subject to change during the process of research. Generally you might say that the PhD-project gradually turned from a didactically inclined study of comparison and immediate transfer into a study of lerning as participation in different societal arrangements informed by the musical practice of funk jamming in New Orleans. Let me detail how this change of direction came about – and how the process constituted important learning on my behalf.

Changing directions, changing questions

The perspective of situated learning theory constituted a pivotal lense in the original draft and remained the projects' primary analytic stance throughout. However, due to my increasing insight into situated learning theory's phi-

losophical heritage and analytic potential, my empirical perspective changed in a couple of ways during the course of investigation.

First, the study turned away from being a comparative, linearly conceived anthropological study aiming at producing new didactic approaches to popular music academy and similar teaching environments. Instead, the project turned into a still more improvisational ethnographic endeavor (Lave, 2011) based on social practice theoretical philosophical notions of practice being historically and dialectically construed, and of research on and as relational practice challenging binary assumptions of dichotomizing theory and practice, knowledge and skills, thinking and doing, context and learning, and so on. Second, this empirical, theoretical development resulted in my interest being turned toward learning in a more general sense and toward showing how changing participation in many *different* and changing societal arrangements constitute learning. The original ambition to inspire popular music and jazz school practice from examples from everyday lives of musicians outside the schools still prevailed.

The original anthropological and ethnographic methodology was never essentially a subject to change. Although as an ethnographer aiming not to reproduce such binary claims I was not *safe* with ethnography as such, "the everyday conduct of inquiry into everyday practice offers critical resources to the ethnographer so minded that are more difficult to arrange in other methodological genres" (Lave, 2011, p. 22). As I show in the section below on revising article A Funk Jamming in New Orleans I had a substantial methodological debate around grounded theory to be somewhat too positivist to my (cl)aims and ended up integrating an ethnographic and anthropological angle to my grounded theory development.

Kvale (1997) suggests an analogy of the way we think of schooling in technical-rational ways and the way we think of research as a linear and technical-rational method for investigating and the world. My original research project draft somehow reproduced such a linear and technical-rational way of thinking, and my increasing familiarity with a social practice theoretical stance of situated learning theory forced me to question these assumptions. My puzzles had turned into an ongoing dialectic process of

conflicting theoretical positions, epistemological assumptions and ontological stances. However, before pursuing this endeavor further I will show how such speculations materialized in the course of revising article A Funk Jamming in New Orleans.

Article revision as an iterative dialectic process

It was not until after I initiated my PhD-studies that I resumed working on the material behind article A again. As with music compositional work, often songs and ideas lie 'in the desk drawer' for years. And suddenly the time feels right for sketches and ideas to resume life, and then – of course, due alone to the passing of time – in a new perspective. I wrote what I thought was a fairly sensible piece and chose to share it with 'the scientific world'. My first submission of an early version of article A to an international journal in 2010 was very successful, but not in a conventional sense. The reviewers were not happy at all, and at first I was devastated reading their detailed comments. However, in a very fruitful way it reminded me of the hundreds of red pencil comments, I myself had offered students in their educational report drafts over the years. I was indeed apprenticecized!

From a situated learning analytic perspective I learned a truckload from this first anonymous international peer review of my scholarly work. Due to the anonymity of the peer review tradition of scholarly journals, I was treated as a legitimate but (due to the harsh critique) distinctively peripheral participator to the community of scientific practice, and what I was learning during the following years – my learning curriculum – was communicated through masterful standards (Lave & Wenger, 1991) by those masters of what I wanted to be better at: producing a coherent scientific argument. One other aspect comes to my attention in this ethnographic moment of writing this paragraph: Noting differences between the (lacking) coherence of my arguments in this first draft and the very often strong and convincing, substantiated arguments of my following readings, constituted important resources for developing my understanding of a scientific argument and my skills writing about my work. It took two years of literature study, PhD-

courses, discussions, new drafts, and so on, before I was ready (and had the courage and self-confidence) to resubmit another draft of article A.

One of the things that I had become aware of was how my choice of journal for a specific paper was important. A systematic scrutiny for a journal and a readership interested in a piece on funk jamming as a social process – including a somewhat inherited interest in American and New Orleans music culture – brought me to *International Journal of Music Education*, and the article is now accepted and in second review. Following this process of sharpening my pencil I was fortunate enough to be invited to do a lecture on some of the issues introduced in the article for a graduate class at a Californian university. What a great opportunity on my behalf! The students' questions to my work and our duscussions opened up new perspectives to the funk jamming theory's implications for settings other than second line funk and turned my attention toward more general and everyday notions of jamming to inform my work. Sessions with my research colleagues at SSI and QS (both reported shortly) had similar impact on the widening of my perspective.

During rewriting the article for review I increasingly found grounded theory somehow to be an analytic approach somewhat too positivist to encompass and convincingly argue for the intricate collectivity of musical interaction and it's socio-cultural connotations, that I had noted and found important. Especially *reporting* my longitudinal scientific work towards the final grounded theoretical framework caused some speculation (also reported in detail in the article).

From a methodological point of view writing and re-writing article A Funk Jamming also constituted and now reports some pivotal changes of perspective on my behalf. The methodological and theoretical conflict came to show in my struggle to make a systematic, somewhat positivist coding procedure towards a grounded theory of funk jamming fit with a social practice theoretical notion of not reproducing philosophical dichotomies of theory and practice in research, and not reproducing dichotomies of learning and jamming in music.

I decided to look for support for an integrated grounded theory and anthropological approach allowing for my reporting to benefit from the ethnographic strengths outlined above, hence to soften some of grounded theory's underlying positivist claims about social life – a positivist notion that conflicted with my increasing interest in learning as a situated and iteratively relational aspect of everyday life. I found Lester and Hadden (1980) to exhume and report similar concerns, providing my inquiry with sufficient support for such methodological – hence theoretical – entwinement. In article A the ongoing general scientific debate on grounded theory generation and reporting is further unfolded.

Sketching, writing, revising and submitting the other three articles constituted similar iterative processes of dialogue with colleagues, supervisor, literature, ethnographic accounts, theoretical analyses, and so on. Next I analyze such processes from a situated learning theoretical perspective.

Changing participation in changing research practice

Many different changing researcher relations influenced my research journey. First and foremost my changing relation to my supervisor constituted an array of noted differences (Lave, 2011) through common practices of specific ways of speaking, ways of arguing and ways of working from idea and draft to a final text. From how a literature review can support your argument to how different methodologies enhance different aspects of your inquiry. Another important arena for moments of difference has been engaging in the research group 'Qualitative Studies' (QS) at my supervisor's institute: a group of about twenty social science researchers from areas of creativity, cultural psychology, educational psychology, sports psychology, and so on. Being a part of the occasional meeting, the occational dinner and even a weekend seminar all constituted moments of difference significant toward becoming more and more of a knowledgeable person (and researcher) (Lave & Wenger, 1991).

As part of my doctoral educational endeavor I had the opportunity to work for three weeks together with other researchers at Slow Science Institute (SSI) in Berkeley, California. SSI is a collective of social science researchers each affiliated with academic institutions and research projects

across the world. At the time of my scholarly visit the collective included researchers from Stanford University (on health care), University of California (on returning war veterans and the militarization of common sense), The Federal University of Minas Gerais in Brazil (on learning to labor in a nickel mine in the Amazon), and a political ecology research project on land use in Laos and Cambodia. Here is a couple of pages from my research diary to help picturing SSI:

> The room is at least fifteen feet from floor to ceiling. It's an old industrial building converted into housing and offices. The iron windows at both ends are tall and partly tinted, and together with the visible piping at the ceiling the aesthetics are rough, unpolished and in very visible ways illuminating how the room has been used for changing purposes through different times. At present the room resembles something between a library, an office and a living room: bookshelves top to bottom on one wall; work desks along the sides, facing the walls; and sofas and chairs around a coffee table at the other end. Typical for these industrial buildings, part of the tall room has an inserted division to form a platform at one end, and the stairs to the platform continues to the roof terrace. Below the platform is a small kitchen with a refrigerator, a microwave oven and a sink.
>
> We all sit and work with each our stuff. Phones and talking is not allowed, whispering to one another is OK but preferably outside or in the hallway. It's first and foremost a place for quiet reflection, contemplation and slow development of coherent arguments. All you notice is the occational passing of a car, the refrigerator turning on and off, and of course the distinctly different sounds of our different computer keyboard tappings: Not only does each keyboard have its own sound, also the person tapping has her/his own style and tempo. Sometimes flowing, sometimes long pauses and the occational word or sentence being almost tossed on the keys. Slow science. As part of the SSI-concensus, when someone is up for lunch, either on the terrace or at the nearby Caffee Trieste or Berkeley Smoke, we ask out in the room: 'Anyone ready for lunch?'. Sometimes you feel like eating by yourself and get out

> your sandwich, at other occasions two or more decide to 'eat out'.
> There's one obligation connected to being an SSI'er: Sharing your scientific endeavors and being interested in others' ditto: Every Friday noon, all SSI'ers have lunch together, which includes everyone sharing some of their immediate scientific concerns and also the occational in-depth discussion on one researcher's overall project. And often one researcher asks another to read a paragraph and comment on it (at her/his convenience. It is absolutely OK to decline, and no offense taken!). Collective science.
>
> (research diary notes, September 2012)

Analyzing our participation in QS and SSI as communities of practice elucidates a number of interesting perspectives on how changing participation constitutes learning on everyone's behalf. I will quite superficially touch upon three aspects at this moment: Changing ways of participation, the unfolding of what practice is *about*, and (again) the notion diversity and difference.

As for our changing participation, a thing that struck me was how we all, whether in Aalborg or in Berkeley, constantly negotiated our relations to and through our mutual practice. From my own perspective – being a musician and institutional person of power – I experienced over and over again how my perspective changed form being a knowledgable funk jammer and academy leader to being a complete newcomer in terms of writing a coherent academic text. And somehow this dynamic, jamming shifting of positions pictures the way our collective practice was constituted and evolved. Never once have I felt disregarded for being in doubt, for asking 'stupid' questions, for suggesting obvious analytic points or mundane approaches. And not once have I found myself questioning my experience as musician and as academy teacher and leader *certainly* to be pivotal to my scholarly work and *of course* an inspiration and source of new perspectives on behalf of my colleagues – professors and doctoral students.

Which brings me to my next analytic point: The *aboutness* of practice. At QS co-production is a core intention of the group's work ethics and strategy, if you will (reported and analyzed in detail in article C Embracing The Unpredictable). At SSI co-producing is not of a similar pragmatic sort due to

the fact that researchers come from such diversive fields. However, as I sketch through my diary note above, learning the slowliness of writing and contemplating is worth looking at. Physically sitting next to accomplished scholars, observing them reading, taking notes, writing a little, taking a break, making coffee, and so on, provided access (Lave & Wenger, 1991) to the practice of scientific writing, reading, discussing, and revising. And like jamming (as I show in different ways in all my articles) the *aboutness* of practice showed itself through the changing practice itself, inseparable from the changing participation of each and every one of us. The changing practice of producing an academic argument provided itself the differences for us to notice, the relations to pursue. And the slowliness indeed was a difference I noticed and brought home to my work desks!

My third analytic point burgeons from my own study of jamming reported in this dissertation. Generally I remember how it took my surprise again and again engaging in these collective research practices (including the doctoral courses) how the diversity of researchers, research interests and empirial and theoretical perspectives instead of representing distraction and confusion increasingly represented an arena for defining, what my own theoretical perspective and empirical potentials might be through the differences (Lave, 2011) I kept noting. Analyzing this with one of this dissertations suggested concepts, 'acknowledging this diversity as a resource' constituted pivots of changing perspective and changing participation, hence learning on everyone's behalf.

The article-based thesis as a jamming way of scientific dialogue

Reporting research naturally is a theme of ongoing scientific dispute. This includes on a doctoral educational level discussions on reporting the doctoral research as a monograph versus reporting your work as a collection of independent scientific papers / articles collected by a 'cape' of congregating arguments and conclusions (as the present).

As already discussed on rewriting article A the iteratively changing practice of article writing became the pivot around which my changing scientific endeavors of my apprenticeship in scientific scholarship evolved. Each

single article's individual argument brought me step by step closer to what I wanted to say. And the distinctly different empirical perspectives to a mutual situated learning analytic endeavor fortified my sensation of an iterative and improvisational process guided by interests and aspirations as they emerged through my work. At the same time analyses and arguments became subject to ongoing dialogue with a great number of scholars, including peer reviewers at journals.

Having decided to build my thesis around separate articles enabled me to 'jam' my way through, and the above reported changes in empirical and theoretical perspective arguably would have caused aggravation and bewilderment on my behalf. Instead, I 'embraced the unpredictability' of where the journey would take me, letting my changing research practice iteratively guide me in directions of new questions and new empirical areas of exploration. Co-writing article C on leadership and learning is an example of such improvisational embracement of unpredictability: Attending a research leadership course and at the same time instigating a cross-disciplinary curriculum venture made me decide to write a piece on leadership and learning from a cross-disciplinary empirical perspective.

Toward a relational problematic of jamming and learning?

At one point it dawned to me: I'm studying jamming! *And* learning! That's my relational problematic (Lave, 2011). Jamming as a relational and improvised practice. *And* learning as something to be equally analyzed as relational and improvised participation in collective practice. So, not only was I studying the relations between jamming musicians, I was actually trying to show how such changing musical relations related to *learning* not only to jam but to learning as such. Could jamming tell us something about social life in general? My study's problematic had turned into analyzing jamming and learning in a relational, situated sense, not only as a collective and improvisational musical practice but as a collective and improvisational way of engaging in everyday life as such. Lave's (1996) notion of "what would happen if we took the collective social nature of our existence so seriously that we put it first" (p. 157) spearheads my now focused attention.

An illustrative example of this turn of focus is the process of how the title of the dissertation changed: At one point I read David Sudnow's (1978[2001]) widely acknowledged book 'Ways of the Hand' reported in detail in chapter 9 Being For The Benefit Of Mister Kite! 'Ways of the Hand' is a tale on music, improvisation and learning from an individual perspective. My story was about the collective jam session. So I tried for half a year to title my dissertation 'Ways of the Band', and I sort of liked it. But my increasing focus not only on the musical interaction within the band but on how the improvisational participation seemed to be *entwined* with the changing practice called for a stronger focus on the collective and changing practice. 'Band' sounded too much like a fixed setting, and (as we report in article C Embracing the Unpredictable) situated learning theory and especially the analytic concept of 'community of practice' (CoP) has indeed been read and applied as a fixed and fixable unit and as something to be established, controlled and evaluated. I needed to find a new title. I forget when the title *Ways of the Jam* came up. But it held the connotations of my research that I aimed for. Collective processes and practices of improvisation where you never know what happens or who participates how.

Setting off from describing a generic social process of funk jamming I ended up having looked at the intricate entwinedness of the changing participation, the changing practice (the improvisational development of the music) and the changing relations between the musicians through a situated learning theoretical lens – and finding jamming and learning to jam to be inseparable. Consequently, if learning to jam can be analyzed in this entwined manner, what implications does this have for *other* practices? For example: Does looking at leadership practice (conventionally a hegemonic and somewhat non-democratic practice *very* far away from the collective, democratic atmosphere of a musical jam session) through that same theoretical lens reveal similarities and differences from which we can ask new questions to our understanding of learning?

The process of bridging the emerged arguments in the 'cape' is a different and more complex matter, that somehow brings back the notions and puzzles that the project originated from, but in a new and more diverse per-

spective. Writing up my 'cape' revealed how a somewhat didactic and comparative problematic had turned into a relational problematic (Lave, 2011) where probably one of "the most productive questions [has been] *What is the process by which something is produced?"* (p. 35, emphasis in original). The articles report inquiries into a number of complex processes of apprenticeship: being apprentice to the changing practice of New Orleans second line jamming, being apprentice to the changing practice of leadership, being apprentice to the changing practice of being a (Danish) funk jam musician, and finally (in this chapter) being apprentice to the changing practice of being a social scientist. Bridging these different perspectives makes it possible to formulate a coherent argument about learning in general to be a matter of changing and improvisational participation in changing collective practice. And to suggest the relational inseparability of changing participation and the changing practice to be analytically conceptualized as 'jamming'.

Looking back on my research process from where I stand now a relational problematic of my empirical / theoretical endeavor can be formulated like this:

> Can the cooperation of a processual theory of jamming and situated learning theoretical analyses of funk jamming, leadership, and artistic jam endeavors enhance collective and improvisational analytic perspectives on learning?

And consequently, accepting this dissertation's bridging arguments toward the end:

> Does an analytic concept of 'jamming' enhance our situated learning analytic perspective of the 'aboutness' of practice, on the collectivity of the changing practice, and on the improvisational aspects of participation as subordinated this 'aboutness' and collectivity?

I offer a discussion of these matters in chapter 5 ComeTogether.

One final question may linger at this time: Did the jamming approach to the PhD research project result in *another* PhD research project? you may ask. Yes and no. 'No', because the initial ambition to develop our institutional perspective on learning as situated from analyzing musicians' lives

outside schools prevailed throughout and the dissertation's closing argument clearly offers questions and examples to that effect. And 'yes' for a couple of reasons: What significantly changed during the last three years was my social practice theoretical anchoring of the situated learning theoretical framework. This gradually lead to a hesitation toward applying analytic findings prescriptively, to an increasing attention toward distinguishing descriptive accounts from analytic perspectives, and to a still more convinced empirical and theoretical internalization of a non-dichotomous, non-hegemonic understanding of theory and/over practice, knowledge and/over skill, and thinking and/over doing.

Finishing the dissertation – how to end a jam

Ending a jam is a complex situation. What constitutes an ending? Conventional Western classical music tradition seems to put high emphasis on endings (I always picture the sound of the last repeating sequences of a Beethoven symphony and the gesturing, hair twirling conductor finally proudly standing still). However, musical practices such as the Cuban rumba (and in imminent perspective a New Orleans second line or a late night jam session at Joe's Cozy Corner) seem to emphasize new beginnings, new starts, and new ideas. And this goes for not only the music but for the socio-cultural setting as such, as I hope I have by now given an adequate number of examples of. Ending is of no particular importance. And for sure you can't control ending a jam, or it wouldn't *be* a jam in the first place. So I withdraw from reporting this research jam on jamming by inviting colleagues (musicans and scholars) to engage in the jam from each your perspective at your convenience. I leave the jam for now, but go on!

4 Glass Onion

The articles

Glass Onion was a name suggested
by Lennon for The Iveys,
a Swansea group who signed to Apple
in 1968 and later became Badfinger.
Lennon retained a liking for the phrase 'glass onion',
which had apt connotations of both
transparency and multiple layers.
(http://www.beatlesbible.com/songs/glass-onion/)

A Brinck, L. (Accepted, under revision) Funk Jamming in New Orleans. Musical interaction in practice and theory. *International Journal of Music Education*

B Brinck, L. (2012) Bringing Drumsticks to Funerals. Jamming as learning. *Nordiske udkast (Outlines)*

C Brinck, L. & Tanggaard, L. (In review) Embracing the unpredictable. Leadership and learning through changing practice. *Management Learning*

D Brinck, L. (In review) Jamming and learning. Analyzing changing collective practice of changing participation. *Music Education Research*

Overview

The following four articles contribute from different perspectives to the overall argument of this dissertation.

In article A (Funk Jamming in New Orleans) I develop a theory on what constitutes funk jamming as a process of ongoing musical interaction. I demonstrate funk jamming to be an iterative, improvisational social process involving general openness, flexibility and awareness towards different and changing aspects of the musical parts and whole. Funk jamming appears to be a matter of intricately changing musical relations and ways of engagement embraced by collective notions of 'making the music feel good' and 'making them dance'.

Article B (Bringing Drumsticks to Funerals) demonstrates through situated learning theoretical analyses of jamming funk musicians and everyday moments of children at a second line parade how learning as a matter of changing participation in changing practice is inseparable from the changing practice, the changing music *per se*.

In article C (Embracing the Unpredictable) my co-author and I bring the speculations presented in articles A and B to a seemingly completely different domain, namely leadership. Cooperating the processual theory of jamming with situated learning theoretical analyses of two different everyday leadership practices leads to set of new questions to how we can conceive of both leadership and learning in non-hegemonic and more democratic ways. Analyses demonstrate leadership and learning to include acknowledging diversity as a resource and embracing the unpredictable in a collective changing practice of improvisational participation.

In article D (Jamming and Learning) I bridge the argument of participation and changing practice to be inseparable with a focus of practice's 'aboutness' through a situated learning theoretical analysis of an studio jam recording project and its subsequent educational offshoot. Analysis demonstrates how diversity and unpredictability impact the improvisational development of new collective practice as learning.

Funk Jamming in New Orleans.
Musical Interaction in Practice and Theory

by Lars Brinck

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Abstract

This study examines jamming funk musicians' interaction through a combined anthropological, ethnographic and grounded theory perspective. Long-term fieldwork includes interviews with musicians and participant observation of second line and funk jam practices in New Orleans, mirrored by the author's artistic and educational experiences. Parallel literature reviews on musical interaction constitute supplemental data. The study offers a theoretical, empirical argument for how funk musicians think and act when they jam and 'build grooves', expressed as an iterative spiral process of 'open approach', 'prioritized focusing', categorical reflection', and 'artistic realization'. Analysis further suggests the practice of funk jamming to be guided by overarching notions of 'making the music feel good' and 'making them dance'. Educational implications for learning to jam conclude the research report.

Keywords

Funk, groove, interaction, jam, music, New Orleans

Introduction

> The main thing is to establish the groove. To keep it going, you know, to keep it moving. To keep it bouncing, to keep it moving or whatever the music calls for. (Raymond [9], personal communication, Feb. 2000)

Raymond is an experienced funk drummer, born and raised in New Orleans. I listened to him playing funk jam gigs downtown, and we sat for hours in his

[9] Name anonymized.

front living room, eating and drinking, talking about music and everyday life in New Orleans. Another thing we enjoyed was watching the school marching bands prepare for Mardi Gras parade. Issues around spontaneous musical communication within popular music and jazz have been a life-long interest of mine, from an artistic as well as scientific and educational perspective. Studying the funk music jam scene of New Orleans [10] has been instigator and driving force to this quest. This paper reports investigating funk jamming in New Orleans as a social process of musical interaction.

Methodological approach

Three aims guided my choice of methodological approach: First, my aim of understanding funk jamming through in-depth field work in New Orleans would benefit from an ethnomethodological approach (Gupta & Ferguson, 1997) including semi-structured qualitative interviews (Kvale & Brinkmann, 2008) and participant observation (Atkinson & Hammersley, 1994). Second, I wanted to take seriously the ethnographic task of being a "mediator between two social worlds (…) [and] whose mission was to explain how an apparently bizarre culture (to readers) was common and ordinary (to the objects of study)" (Lave, 2011, p. 4-5, parentheses in original), also benefitting from "a self-conscious shifting of social and geographical location (…) [as] an extraordinarily valuable methodology for understanding cultural and social life" (Gupta & Ferguson, 1997, p. 36-37).

Third, I wanted to develop a robust theoretical framework on jamming in close scientific dialogue with my educational and artistic practice, suggesting grounded theory methodology (Glaser & Strauss, 1967; Cohen et al., 2011). [11] Grounded theory coding has served as "a heuristic device to focus the analytical work" (Charmaz, 2013) and Glaser and Strauss (1967, s. 45) conceptualize this iterative process as *theoretical sampling*.

[10] Keil (1995), Stewart (2000) and Danielsen (2006) all argue for the historical significance of New Orleans to funk, making it a fertile ground for scientific funk jam inquiry.

[11] Lester and Hadden (1980) argue for such an integrated perspective to ensure ethnomethodology's potential for developing new theory and new conceptualizations. I also argue grounded theory methodology to benefit from this partnership, softening underlying positivist claims of grounded theory coding.

Grounded theory methodology is a matter of ongoing scholarly dispute. First, what is the role of literature review? I take the position of Lester and Hadden (1980) that "the analyst treats literature as *"supplemental data"* to be theoretically sampled, consistent with the logic of the overall methodology" (p. 22 emphasis in original). Second, is the researcher a "tabula rasa"? Here I take a researcher position acknowledging my educational and artistic passion for funk jamming embedded in New Orleans music culture, having "immersed [myself] in the analytical process and played an active role in the theory construction" (Glaser & Strauss, 1967). This concurs with Charmaz (2006) claiming how we "*construct* our grounded theories through our past and present involvements and interaction with people, perspectives and research practices" (p. 10, emphasis in original).

Third, how do we report the coding process and its outcomes? By combining grounded theory methodology with an ethnographic approach artistic and socio-cultural issues are bridged with more solid empirical matters, softening some of the underlying positivist and rigorous claims of grounded theory. Reported outcomes from coding are therefore exemplary, partial and by no means complete. [1]

Box 1 outlines aims, approaches and outcomes of this process.

Coding stage	Aim	Approach	Outcome
Open Coding	Detecting indicators[12] Generating categories Defining their properties and dimensions	Breaking down data into small segments. Line-by-line, word-by-word, incident-by incident, paragraph-by-paragraph	Categories with properties and dimensions
Axial Coding	Constructing core axes around which several codes evolve	Making new connections within and across categories and codes	A set of core axes / axial codes
Selective Coding	Describing core categories on a higher level of abstraction	Iteratively working with relating and validating properties and dimensions of core categories	Outline of a theoretical framework

Box 1. Grounded theory coding aims and outcomes (after Cohen et al., 2011)

[12] 'In-vivo-codes' were kept whenever meaningful, and indicators were coded as actions using gerunds (Glaser & Strauss, 1967; Charmaz, 2006)

Long-term fieldwork

During my dialectic ethnographic field-work between New Orleans and my artistic and educational practices I "follow[ed] up on interesting data in whatever way they devise" (Charmaz, 2006, p. 3) through situating myself (Lave, 2011) in the contexts within which the social process of my interest seemed embedded. The longitudinal process constituted an iterative, non-linear improvisational dialogue between different materials in different contexts informed by the ongoing empirical / theoretical work. The following report documents this process, displayed in Box 2.

Period	*Empirical / theoretical perspective*	*Material*	
1982ff	Practices of teaching and performing popular music	Diaries, recordings, students' evaluations	Part One
1994	Situating myself in New Orleans music culture. Attending jam sessions, taking music lessons.	Videos, diaries and field notes.	
1994-97	Practices of teaching and performing popular music	Diaries, recordings, students' evaluations. Literature	
1997	Situating myself in New Orleans. Attending jam sessions, second line parades, participating in jam sessions.	Videos, diaries and field notes. Literature	Part Two
1997-2000	Practices of teaching and performing popular music	Diaries, recordings, students' evaluations.	
2000	Interviews with New Orleans musicians. Situating myself in New Orleans.	Videos, diaries and field notes. Interview transcripts.	Part Three TThreeThree
2000-2012	Teaching, researching and performing funk	Diaries, recordings, students' evaluations. Literature	
2012	Interviews with New Orleans musicians, a cab driver and a bar keeper. Situating myself in New Orleans.	Videos, diaries and field notes. Interview transcripts. Literature	Part Four
2012ff	Practices of teaching and performing popular music	Diaries, recordings, students' evaluations. Literature	

Box 2. An empirical / theoretical research practice

Part One

After getting my music academy degree in 1982, my interest in spontaneous musical communication within popular music and jazz grew through artistic work, teaching, and field trips to Cuba and New York. A colleague musician pointed me in the direction of New Orleans funk. I listened to records and loved what I heard and felt, and in 1994 I went to New Orleans for the first time. I engaged in Sunday afternoon second line parades, dancing, singing, clapping, playing my tambourine; I attended funk jams and Mardi Gras practices, sometimes joining; I spent time at funk and blues bars listening to bands; I enjoyed street corner performances, and I attended Baptist church ceremonies. I bought records and biographies and I took private lessons with a percussionist, who was to become a close and long time musical friend. For documentation I took notes, wrote memos, kept diaries, and videoed whenever appropriate. The latter often not! I wanted to sink in, not look like a tourist running around.

Funk jamming clearly was an essential part of everyday life of Afro-American New Orleans, constituting a prominent environment of musical practices, where music was collectively created on the spot, based on an unprompted tuba bass line, a roaring guitar riff, a rolling piano figure or a funky drum groove. Jam session at Joe's Cozy Corner in Tremé was no exception:

> The groove's just too fine to loose, and the crowd is locked in – happy – in the zone. In New Orleans, when folks ignore the rice 'n' beans, you know the music has to be damn tasty (Goodwin, 1973).
>
> Through his liner notes journalist Goodwin elucidates the intensity of a funk music gathering (and live CD recording session) at Joe's Cozy Corner, a bar in Tremé just north of the French Quarter. The music's so "tasty" that the cooking on the sidewalk represents no distraction. The stage is at the back of the room, and people sift back and forth between the stage, the tiny dance floor, the bar, and the sidewalk. Jamming seems to be all over the place. Beer bottles, tables, tambourines. It's hot and crowded. People are 'locked in', dancing, jamming, grooving.

Box 3. Jam session at Joe's

This first visit to New Orleans had profound consequences for my musicianship [13] and for my teaching band classes and piano students "back home" [14]. I became increasingly intrigued with explaining coherently what this collectively improvised musical practice was about. Supplementing my empirical findings with literature in the field of musical interaction in jazz and popular music in the 1980s and early 1990s disclosed ethnomusicology and psychology to be the most prominent fields.

From an ethnomusicology perspective Keil (1987) investigates [15] the participatory and listening aspects of jazz stating how it's "the little discrepancies within the jazz drummer's beat (...) that create *swing* and invite us to participate" (p. 277, emphasis in original), and Keil and Feld (1994) generally argue for a processual rather than syntactical analysis of groove-based music. [16] Keil (1995) expands his interest of the participatory aspects of jazz and popular music toward the significance of intricate spontaneous musical communication, arguing how groove based music "is not primarily about structure at all. Music is about process, not product" and the "groove (...) must be figured out each time between players" (p. 1).

Berliner (1994) equally interested in musical interaction among jazz musicians unfolds metaphorically how jazz musicians talk about improvisation: as conversation and as a long journey, telling a story (p. 348). His discussion on musical interaction reveals how "rewarding interplay depends (...) on the

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[13] An artistic research project recording a complete album of my original groove compositions with a 6-piece band over a weekend contributed valuable knowledge to the nature of spontaneous musical communication from a musician's perspective.

[14] As academy and youth band teacher I introduced my students to the funk music of New Orleans, to the songs of Neville Brothers, the Meters, Dr. John, etc. and arranged small second line parades and funk jam sessions at parties and concerts. I encouraged my academy piano students to listen to Professor Longhair and Allan Toussaint and to learn the epic piano rolls of *Tipitina's*. With the youth band we decided to spend a weekly afternoon for two years investigating jamming. We developed a combined music jamming and soccer activity, two teams playing soccer while the third was jamming on percussion, accompanying the soccer game. The idea was to stress the collective improvisational atmosphere of both activities, providing a very informal and inclusive approach to jamming.

[15] Based on Barfield's (1965) semantic analysis of participation as a social phenomenon and how "Participation begins by being an activity, and essentially a communal or social activity" (p. 32).

[16] Leonard Meyer's syntactical model of analysis [on classical Western music, ed.] was deemed insufficient for groove-based musical genres.

improviser's keen aural skills and ability to grasp instantly other's musical ideas" and how an "extraordinary volume of detail [requires] them to absorb material selectively". He further argus how these instances of periodical shifts of attention create "the kaleidophonic essence of each artist's perception of the collective performance" depending on the musician's ability to "divide [his/her] senses" (p. 362). [17]

Monson (1996) extends Berliner's work on jazz soloing and comping as 'conversation' and analyzes musical interaction in the jazz rhythm section from a linguistic perspective, the musicians 'saying something'. Combining interviews with analysis of recorded material Monson finds how "In musical aesthetics informed by African American cultural aesthetics, the idea of response is just as important as in verbal communication" (p. 88) disclosing how interaction involves musical roles as well as human personalities, both perspectives having "considerable importance in determining the spontaneity (…) of the musical event" (p. 7).And Small (1996) explores the musical 'now' of groove-based music and how "The repetitions of African music have a function in time which is the reverse of (...) [Western classical, ed.] music – to dissolve the past and present into one eternal present, in which the passing of time is no longer noticed" (p. 55).

From a psychological cognitive perspective Pressing (1988) points to the equilibrium between feedback and redundancy in jazz improvisation, and how the musician through conscious information reduction allows room for higher order thinking skills such as organization. [18] Generally, according to Pressing, consensus around idea generation at the time was, that it was "informed by a vast panorama of culturally and cognitively based musical processes and stylistic preferences" (p. 164) constituting choices between congruent and incongruent ideas. Sawyer (1992) analyzes jazz performance from a

[17] In a review on studies on auditory and spatial attention from a neuropsychological perspective Mondor and Zatorre (1995) document a large body of research on human perception when locating single auditory stimuli and when shifting attention.

[18] Pressing argued feedback originating from a number of different sensory sources (tactile, visual, aural, etc.). Cf. also the auto-ethnographic study by Sudnow (1978) disclosing how his in-depth exploration of his own entwined mental and tactile awareness leading to increasing 'synchrony of a pianist's vocal and [instrumental] intentions' (p. 71), consequently artistic emancipation.

creativity perspective and discusses analytic versus intuitive creativity and primordial versus conceptual cognition. In a later semiotic study (1996) he argues for the unforeseen having a fundamental significance for improvisational behavior, and how 'use of structures' and 'unpredictability' constitute the outer boarders of a continuum within which the improvising musician acts.

To summarize, scientific literature on musical interaction at the time was dominated by jazz. However, scholars like Keil, Feld and Small show increasing interest in broadening the lens towards other groove-based idioms such as African and Afro-Cuban genres, rock and funk, but funk music analysis and interaction seemed to be untouched scientific territory. Nonetheless, general issues of unpredictability, repetitious qualities, detailed attention, and referential specificity across groove-based genres including jazz seemed informative to my work.

Part Two

In 1997 I went back to New Orleans staying in a rented house in uptown New Orleans for a month and a half. I often went to Joe's for funk jam sessions, and second line parades were a favorite Sunday afternoon thing:

> Second line parades take place almost any Sunday of the year in the Afro-American neighborhoods of New Orleans. A parade is typically arranged by a local SAPC [19] to raise money for social work in the community – through having a good time. The parade is headed by the dressed up club 'officers' and a brass band of typically five to ten musicians, including bass drum, snare drum, tuba, trombones and trumpets. Everybody (musicians as well as second liners following the parade) play or sing along. People stomp, clap, or play on empty beer cans or tambourines. The party is on! The music is unpredictable and only agreed upon in general terms. For instance, during a horn solo, another horn player would spontaneously initiate a backing riff, joined by the rest in spontaneous voicings. When the moment is right, the tuba player signals through his playing when to proceed to a new part or a new song.
> Once in a while the parade stops at a bar for everybody to have a break, some food or a drink. Often a parade also includes stopping by the home of a

[19] Social Aid and Pleasure Club.

recently deceased SAPC member, honoring his life. The music for a while shifts to slow mournful songs – to be immediately followed by a new dancy beat, celebrating the life of the deceased and the future lives of us left behind. A parade often lasts for 3-4 hours, taking the crowd around the neighborhood (author's field notes, Februay 2000).

Box 4. Second line parade

For some this might seem chaotic, but no! It all made sense somehow. My curiosity was further evoked. What was this about? And how could this possibly lead to sensible ways of becoming a better jammer, even teaching others how to jam? What struck me was how second liners as well as band members seemed to be an integrated part of this seemingly chaotic practice in a very relaxed spontaneous way. The meaning of things – what the whole enterprise was about – seemed somewhat unanimously negotiated, and this atmosphere of participatory inclusivity and flexibility slowly entered my veins.

Back home my dialectic research practice led to still more saturated empirical / theoretical understandings of the social process of jamming.[20] Coding material from New Orleans, teaching, jamming, and literature reviews provided new insight and new questions. Two studies from the late 1990s are worth mentioning at this point: Reinholdsson (1998) suggests from multiple approaches (including symbolic interaction, jazz analysis and ethnomusicology) small-group jazz performance to involve dialectic relationships of for instance 'flow and resistance' and 'self and the other'. And Regis (1999) reports an anthropological study on the development of collective agency through participating in New Orleans second line parades, stating how "second line takes people in. It incorporates all those who will move to its music, who become a single flowing movement of people unified by the rhythm" (p. 480). Regis shows how anyone can be a part of this 'unified movement', dissolving distinctions between individuals and collectives.

My empirical / theoretical understanding of the process of funk jamming at this time read:

[20] Recording an album of my compositions through a weekend jam session was an artistic highlight during this period.

A collective improvisational practice of music making involving unpredictability, selective awareness, and intentions of inclusivity.

But how did this come about in empirical detail? Funk and second line of New Orleans seemed more adequate than ever for further investigation on jamming, and talking to New Orleans drummers, focusing on the rhythmic parameters of the musical interaction seemed a good place to start. [21]

Part Three

In 2000 I returned to New Orleans to interview three funk drummers asking: 'What do you listen for, and how do you choose what to do when building and developing funk grooves?'[22] I kept taking field notes and doing video recordings of second line parades and jam sessions. Back home my work toward a grounded theory of jamming went on. Through coding of interview transcripts, targeted literature reviews, diaries from artistic and educational practice, and through writing memos and provisional theoretical accounts, empirical and theoretical aspects entwined toward a still more saturated account of the process of jamming.

Indicators from coding interviews could be grouped in three main categories: meaning, interaction, and musical analysis. [23] The perspective of meaning (the 'why' of funk jamming in New Orleans), the musical analysis of 'what' constitutes funk, and the musical interaction (the 'how') seemed entwined but somehow separable for analytic purposes.

[21] I found support to this notion with Monson (1996) stating how "From an interactive perspective (…) the drum set represents a microcosm of all the interactive processes [of the collectively improvising music group], including harmonic and melodic sensitivity" (p. 51)

[22] Jason, Raymond and Keith (names anonymized) were all internationally acknowledged musicians. Jason I knew through academy circles. Raymond I knew about from records. I asked him at a jam session for an interview and we talked for an hour in his car after the jam. And Keith I knew from my first visit to New Orleans in 1994. I'd approached him after an outdoor music venue to have private lessons on second line funk's African heritage. Interviews lasted approximately 1 hour each and were transcribed verbatim.

[23] These categories evolved step by step but here listed separately for readership clarity.

Indicators on interaction included: 'Connect', 'communicate', 'fitting in', 'being disciplined', 'being pushed and pulled', 'never play the same thing twice', 'radar the room', 'what my muscles remember'.
Indicators on musical analysis included: 'a collective agreement', 'what everybody organically feels', 'in the pocket', 'perpetual motion', 'feeling at little less gravity', 'it's all a matter of upbeats and downbeats'.
Indicators on meaning included: 'making the music feel good', 'come together', 'make them dance'.

The perspectives of meaning and musical analysis seemed secondary although too important to dismiss, as I will address later. Focusing my analysis on funk interaction, two provisional categories (with properties and: dimensions) concerning musical interaction emerged:

Flexibility (tactile: from restrained to relaxed) (artistic: from innovation to conservation) (attentive: from self to all) (participatory: from pulling to fitting in);

Awareness (communicative: from one to groupings) (analytic: from elements to wholes) (tactile: from automatic to challenging) (resourceful: from previous experience to immediate inspiration).

The targeted literature review revealed an increasing interest in funk during the 2000s, predominantly around groove analysis from historical and sociological perspective. Funk research within musicology includes Hughes' (2003) attempt to "open up new paths for musicological investigation, alter preconceived ideas of simplicity, complexity, and sophistication" (p. 2) though analysis of the grooves of Stevie Wonder. The study underlines the circularity and the ongoing (micro-)variations within the funk groove, displaying Wonder's "robustly collective" grooves essential to understanding the values of funk, and demonstrating "vital musical processes" and "the unusual power and life of this music" (p. 3).

Danielsen (2006) unfolds how the evolution of funk in the 1960s brought forward musical values of small amounts of material, short-term repetition and collective improvisation. She develops with examples from James Brown an analytic framework for funk grooves and other strongly circular musical forms, arguing for an analytic shift "from songs to grooves" (p. 40) and for an aesthetic orientation towards "repeat[ing] with a difference" on a micro-level

within a recognizable category, conceptualized as "intra-categorical variation" (p. 159). [24] Other funk / rock studies in the 2000s somewhat informative to this study includes Becker (2000) and Martin (2006) on sociological issues of popular music, Zbikowski (2004) [25] on embodied funk / rock listening analysis and Attas (2011) [26] on micro-structural time analysis. Analyzing funk as 'repetition with a difference' became a pivot to my understanding of the jam process expressed in this memo:

> Funk jamming might be accounted for as an iteratively changing circular or even spiral process from a philosophically supported music analysis perspective.

The field of psychology was still quite prominent within jazz improvisation research in the 2000s. From the perspective of cognitive psychology Kenny and Gellrich (2002) suggest musical improvisation to involve mental processes of anticipation and recall (both in short-term, mid-term, and long-term dimensions), flow status and feedback. They consequently argue for 'risk-taking' and preparedness for different musical situations to be an important precondition for successful jazz improvisational behavior.

From the perspective of symbolic interaction Sawyer (2003) formulates a theory of group creativity based on a review on improvisation literature within jazz and theatre. He argues for a turn in psychological creativity studies from *product creativity* to focusing on process. [27] This emerging processual interest seemed informative to my study although still based on the more linear and somehow individual jazz soloist perspective. Also from a symbolic

[24] Cf. Deleuze (1968) for a philosophical discussion on repetition and difference.
[25] Zbikowski (2004) analyzes from a listener's embodied perspective rock and funk grooves, proposing four informal prepositions organizing the listener's orientation (regularly occurring event, differentiating constituent elements, identifying elements of rhythmic organization, and keeping the music rhythmically alive). He argues this categorization of listening to be equally relevant for groove musicians.
[26] Attas (2011) suggest groove-based popular music analysis of meter in a broad range of popular music compositions through the lens of the processual theory of meter developed by Hasty.
[27] Drawing on an array of fields including ethnography and ethnomusicology Sawyer formulates a theoretical framework for a cognitive creative process during collaborative work involving eight stages: Find a problem, Acquire relevant knowledge, Gather relevant information, Incubation, Generate ideas, Combine ideas, Select best ideas, and Externalize ideas.

interaction perspective Dempsey (2008) investigates the significance of context to jazz musicians' musical communication.

Psychological interest in describing jazz musicians' awareness and attention can be seen in a study by Doffman (2008) disclosing how cultural meaning for jazz musicians derives from inter-subjective knowledge, conceptualized through Piaget's idea of *schemata* [28] and in a study by Pessoa (2009) on cognitive executive control, suggesting the concept of 'prioritized attention' to describe a person's alternating mental awareness.

Studies from the field of ethnography include Rinzler (2008) more generally suggesting jazz practice to dialectically integrate values of individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition. Also Turino (2009) analyzes participation in groove-based musical practice [29] and its implied ethical values, stating how "the ultimate ethical priority lies in enticing people to join in" (p. 110). And Doffman (2011) analyzes jazz musicians collectively improvising an ending of a song, and how this spontaneous collaboration is mirrored by the musicians' different cultural backgrounds. He argues for emphasizing the collaborative endeavor and productive tension between creating 'on the fly' and drawing on existing knowledge [30]. la Defénse (2011) investigates jazz musicians' interactions, focusing on 'being in time'. He argues for a high degree of temporal flexibility in a motivated and embodied interpersonal interaction, conceptualized – inspired by Keil – as *participatory timing*.

Within musicology (Hodson, 2007) analyzes the linear interplay between the jazz soloist and members of the rhythm section on a number of jazz recordings with an explicit focus on harmonic and melodic parameters. He

[28] Piaget suggested *schemata* to conceptualize a person's general cognitive representation of different contexts, making it possible coordinately to act in a number of seemingly analogous situations.

[29] Turino (2009) juxtaposes individual and collective meaning in that "participatory music ethics place constraints on individual freedom and creativity" (p. 115). This binary does not find support in the present study.

[30] Cf. Danish scholar Mouritzen (2001) pointing at the 'reflective qualities' of children's role-play when relating new experiences to existing knowledge. He bases his analysis on Bateson's ideas of difference and learning and defines reflection "not (...) as a passive mirroring (...) but a media for action and as dimensions in an active externalizing action, process and performance" (p. 19, author's translation).

documents how jazz musicians react on each others' playing in various ways, one example being how saxophonist Coltrane alters his solo from bebop sound to blues ignited by the pianist's prior blues voicing.

Summarizing the longitudinal process of empirical / theoretical development at this time, the dynamics between the musicians' overall meaning of funk jamming (the *why*) and the actions involved (the *how)* appeared to be an iterative process of more or less consecutive actions guided by a collectively negotiated meaning. My theoretical account read:

> The process of jamming involves being flexible and open to changes and possibilities, prioritizing one's auditory attention, relating what you hear to what you know and know you can do, and on maintaining an equilibrium of instrumental and auditory tasks. And this iterative process seemed generally guided by a *'why'* of intentions of good music in the sense of its ethical functionality to make people move and dance.

Part Four

In 2012 I returned to New Orleans to interview two of the drummers again about my emerging theoretical framework. Additional field work, including interviews with three horn players from New Orleans brass bands, cab drivers and the owner of Starlight Lounge in Tremé added to my empirical / theoretical material. [31] Jason found the above theoretical conceptions 'absolutely meaningful' (Jason, personal communication) and had nothing further to add. Raymond was reluctant to theorize on jamming, but joining him playing gigs downtown in front of a dancing, grooving audience of happy, locked in people confirmed my theoretical notion on meaning, on *why.* He *made* us dance. He *made* the music feel good.

Jazz interaction maintains a prominent position in the scientific community in the 2010s: In the line of cognitive music studies Norgaard (2011) describes "the thinking processes underlying expert jazz improvisation" with

[31] At this time of my research career, learning how to jam had become my main interest. This visit to New Orleans had this primary focus. However, the present study kept being informed by my ethnographic work, and I specifically asked the two drummers what they thought of my evolving theoretical concepts.

the intention of guiding "the development of improvisational activities in the classroom" (p. 112). In a laboratory-like setting musicians are reflecting on their recorded F-blues solos Norgaard analyzes generation of material to be based on four strategies: drawing from an idea bank, selecting harmonic and melodic priority and recalling earlier parts of the solo. And Hargreaves (2012) investigates individual jazz musicians' idea generation in terms of categorical sources. In a comparative study on individual musicians' cognitive idea generation she argues ideas to be strategy-generated (theory), audiation-generated ('the inner ear') or motor-generated (intuitive physical) or a combination hereof. And Monk (2012) brings together a number of cognitive theories on jazz improvisation, composition and creativity to formulate a multi-dimensional model of cognitive skills. Monk has educational ambitions, namely for (jazz) musicians to learn *how to think* when improvising (in my case when jamming) and conceptualizes a 'performance, creative, continuation, structural and temporal improvisational brain'.

Common to the above studies' interest and methodology is their profoundly individual understanding of jazz improvisational behavior or thinking. Jazz literature on jamming and improvisation in the 2010s still mainly focuses on cognitive, individual and sometimes even inherited personality traits, often explicitly bracketing the social context within which the improvisational practice is initiated and developed. [32] Rogers (2013) confirms this predominance on individuality, on cognition and even on genius and talent related to jazz improvisation, recently fortified through a documented increase in neural studies of jazz improvisers. [33]

However, Michaelsen (2013) suggests a socio-cultural perspective to jazz interaction. He continues the line of semiotic musicology studies but extends the conventional and somehow segregated analysis of the momentary and player-to-player interaction to include the socio-cultural context of the per-

[32] Norgaard (2011) admits limitations to this predominantly individual, cognitive approach to jazz interaction, stating how "Further research should explore the effects of (…) interactivity on improvisational behavior and thinking" (p. 123). Also Sawyer (2012) argues for an increasing socio-cultural perspectives on group creativity

[33] (Cf. Limb and Braun (2008) for a thorough review).

formance. This analysis, he claims, reveals three 'domains': musical referents, musical roles and styles of practice.

Summarizing the targeted literature in light of the theoretical coding process, literature's dominating cognitive aspects of musical communication in jazz, it's contributions to funk music analysis, and studies on more general socio-cultural perspectives on musical practice and context all provide informative supplemental data to the development of a theoretical framework of the collective improvisational process of funk jamming.

Funk jamming, an iterative spiral process

Getting to a close of my long-term fieldwork I propose a theoretical framework describing the process of funk jamming in four stages, circumscribed by notions of meaning. Meaning is described with indicators from open coding to stress the fact, that this perspective has not been conceptually developed during the theoretical sampling process. Laying out the processual concepts includes musicians' quotes from the interviews, thus returning to my initial ethnographic ambition of mediating two social worlds. Summarizing the findings as a theoretical account reads:

> Overall intentions of making the music feel good in an embodied sense guide the iterative process of funk jamming. The musicians apply a general open approach to the enterprise, embracing the unpredictability. Through prioritized focusing on different musical parts and wholes the musicians categorically reflect their auditory impressions to previous experience and knowledge before realizing an artistic statement.
>
> Funk jamming constitutes an iterative series of such circular processes – a spiral. Once having produced a musical statement the musician immediately prioritizes his focus on new relevant information towards readjusting / reinventing.
>
> The jamming musicians apply the different approaches improvisationally at different times in the ongoing process, not necessarily in a specific order.

Box 5. A theory of funk jamming

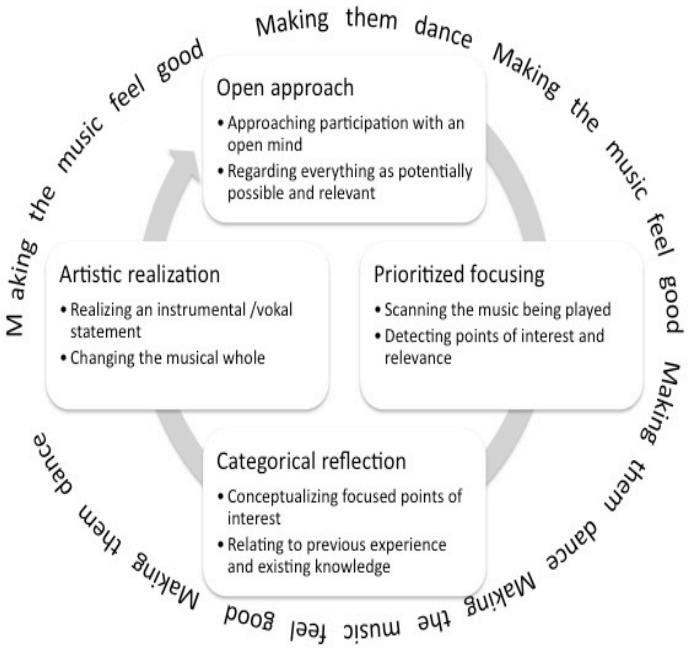

Fig. 1. An iterative process of funk jamming.

Making the music feel good. Making them dance

'That's what my drumming thing is: Just trying to make the music feel good (...). If the stuff feels good inside and you know you´re a part of it, it can bring you somewhere else. (...) You want them to get up and dance' (Raymond, personal communication)

'Making the music feel good' and 'Making them dance' illustrate notions of meaning and collective cultural identity. The concepts aim to encapsulate the fact that the musicians think of their musical interplay being embodied in – and inseparable from – the collectively negotiated social and societal contexts of the actual performance. As some scholars have investigated, the notion of embodiment on behalf of audience and/or musician has been shown to have

great significance, especially within strongly circular forms such as funk. This conceptualization aims to include both perspectives, inseparable *per se*.

Open approach

'But you know, a groove cannot be conceived in only *one* way (...) You can change the music around and make it go in another direction' (Jason, personal communication)
´Cause if I´m listening to him, and he´s listening to me or whatever, it´s like at any second or at any moment we can go, we can pick, eh,. you know, we have our choices (Raymond, personal communication, Feb. 2000)

Open approach conceptualizes conceiving of the groove in different ways and changing musical direction. Termed differently, the musicians collectively embrace the unpredictability and explore the flexibility through a general open approach to what's going on and what's going to happen next. *Open approach* conceptualizes a general predisposition for being iteratively oriented towards a multitude of action possibilities in the course of the changing collective musical practice.

Prioritized focusing

"What I do is immediately focus (...) and then, like a radar, You know, (...) I try to figure out how people are feeling (...) it could just be my attraction goes to the strongest person of that moment" (Jason, personal communication).
"You know, I play off of what the keyboard player is playing or what the guitar player is playing" (Raymond, personal communication)
"I'd take a little less of my focus (...) on the other players and draw it to myself for a moment" (Jason, personal communication, Feb. 2000)

Orientation toward different possibilities demands an ability to shift focus, to listen for parts and wholes in deliberate and strategically directed ways. Prioritizing one's auditory focus towards the piano sound, the lead vocal or towards how for example bass drum and bass line work together appears to be a pivotal precondition for deciding what to play in the groove. What to some could seem like a chaos of sounds is segregated into perceptual musical units for the purpose of selecting relevant information.

Categorical reflection

"It's all part of a linear flow that's either downbeats or upbeats (…) I like listening for holes in the music" (Jason, personal communication).
"I can´t do anything that I haven´t heard" (Raymond, personal communication, Feb. 2000).

To make sense of prioritized focusing jamming musicians categorize what they have chosen to listen to. Through a process of reflecting previous experiences and existing knowledge they consciously or unconsciously conceptualize or systematize the parts or the wholes. Jason for instance talks about how he listens for "structures in a very harmonic, rhythmic sense, listening to the (...) block of chords going by in big large harmonic steps of rhythm" (personal communication). 'Categorical reflection' in other words aims to conceptualize the reflection of auditory choices to a body of prior knowledge and experience, providing the musician with an overview of adequate possibilities.

Artistic realization

"(...) most of the time, I just play something simple that my muscles remember" (Jason, personal communication)
"But for the most part you try to do things that you know´s gonna work" (Raymond, personal communication).

The synthesis of the categorical reflection is transformed into a musical expression in a simultaneous act of playing and listening. Balancing the physical efforts of executing a musical part with the continuous monitoring of the changing musical context appears to be of great significance [34]. Artistic realization conceptualizes this balance.

Educational implications

As argued by several of the scholars cited in this study the unpredictability of jamming seems closely connected to an inclusive notion of participation. In funk jamming in New Orleans, this aspect of inclusivity is fortified due to highly circular structures and rough unpolished aesthetics performed in open, flexible arrangements. But how can we bring this into the classroom? Well,

[34] Cf. again Sudnow (1978[2001]) and Pressing (1988) for studies on this equilibrium between feedback and redundancy.

first of all the repertoire needs to be simple, ostinato-based, and extremely open to additional and changing musical parts. A culture of funk jamming could be fertilized through sharing a common repertoire of funk, where developing, re-interpreting and changing the grooves (a general *open approach*) is an integral part of the collective improvisational practice. The students should be familiar with funk repertoire and its fundamental aesthetic embodied values. Classroom jam sessions could include building a Dorian funk groove based on one or two chords. 'Rules' of the game include listening for – *prioritized focusing* on – different parts and wholes, fast and slow subdivisions, top notes of chord voicings (*conceptual reflection)*, etc. before deciding what to play (*artistic realization*) – and then evaluating your idea and changing it if necessary (*the iterative spiral*). Additional challenges could include focusing on other musicians' figures *while* playing and then (on cue) playing unison breaks based on those patterns. Imperative here becomes maintaining the equilibrium of instrumental effort and auditory attention.

Generally a jam friendly learning environment to my opinion includes numerous spaces and places where values of unpredictability and change are obvious, not least on behalf of the more experienced musicians, including the teachers.

Validity

Applying Glaser's (1978) qualitative criteria for grounded theory generation, the theoretical framework *fits* by reflecting "data in full" (p. 5) provided the longitudinal and dialectic theoretical coding process, including historical literature reviews and ethnographic accounts. Discrepancies were addressed throughout and integrated until theoretical saturation. The theory *works* by providing "predictions, explanations and interpretations" (p. 4) of core processes in the area studied. With respect to *relevance* re-interviewing, re-visiting and re-instating theoretical perspectives in empirical educational contexts points to high empirical and theoretical relevance. Finally, the theory appears to be *modifiable* to change on the basis of new data, 'an ever-developing entity, not (...) a perfected product' (Glaser & Strauss, 1967, p. 32). Perspectives to be

further investigated include: Do the four concepts represent activities of a set order? Is 'open approach' a precondition rather than a processual stage?

Concluding remarks

The study's long-term fieldwork of interviewing musicians and engaging in cultural venues and in everyday practice – all in historical dialogue with the researcher's personal artistic and educational practices – provides an in-depth glance into the collective improvisational practice of music-making from multiple perspectives. Combining anthropological, ethnographic, and grounded theory methodology has allowed for the theoretical framework to evolve iteratively over time and across multiple contexts. This theoretical, empirical understanding of funk jamming hopefully inspires future research on the practices of collective improvisational musical interaction, whether from an artistic, scientific or educational perspective.

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Bringing Drumsticks to Funerals
Jamming as learning

By Lars Brinck [35]

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Abstract

This ethnographically inspired field study employs situated learning theory in analyzing New Orleans jazz and funk musicians' jamming as learning. Through analysis of participant observation and qualitative interviews the study argues that the musicians' participation in collectively improvised musical practices such as jam session is characterized by the iterative discovery of new action possibilities in pursuing a collectively negotiated 'common third': the good music. The study further argues that the musicians' perpetually changing participation in the jam practice and the development of the improvised music itself are not only interdependant but in fact inseparable. Learning to jam is argued to be situated in the social practice of jamming, exemplifying learning to be analyzed as improvisational development of collective practice *per se*. A discussion of the findings' potential for developing teaching environments for improvised music concludes the study.

Keywords:
jam, popular music, situated learning theory, New Orleans, second line

Introduction

Outlining the study's offspring is followed by an account of the cultural and social context of the study's empirical matter. A review of previous research in the field of study preempts a presentation of the applied theoretical

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framework and methodological approach. The empirical analysis through the lens of key concepts of situated learning theory is concluded by remarks on potential implications for music education and its environments.

Historically, my many years of music academy teaching gradually brought forward a notion of didactic shortcomings for teaching musicians how to jam. De-contextualized teaching methods seemed quite suitable for developing certain musical skills and knowledge but also clearly seemed to have limited usability when it came to learning how to spontaneously communicate in collectively improvised musical settings. When facilitating the development of students' jamming skills within for instance funk and jazz I detected increasingly significant differences between musicians being familiar with jamming outside school and students more used to playing prearranged music such as note-to-note cover versions or even strictly arranged original rock compositions.

An almost generic open approach to participating in improvised musical practice seemed particularly difficult to pass on through regular classroom teaching. This also was the case regarding the musicians' ability to navigate in the jam session's seemingly 'chaos' of iterative musical contributions when trying to develop creative musical parts in the course of the music playing 'all over the place'. Seemingly well substantiated didactic ideas of playing examples of nicely constructed grooves, illustrating systems of filling gaps, learning to listen for different rhythmical subdivisions etc. appeared to be inconclusive pedagogical approaches in developing the musicians towards becoming better jammers. A culture of basic spontaneous creative musical participation seemed to be in conflict with a 'schoolish' way of learning specific skills at specific times in specific places.

These observations gave rise to the author's theoretical speculations concerning whether participating in jam practice was a prerequisite for learning how to jam and consequently whether a social perspective on learning would contribute to the field of developing musicians' jam skills.

As early as 1994 I went to New Orleans for the first time. I loved the music of Neville Brothers, The Meters, Professor Longhair, Dr. John and

others from 'The Big Easy', and I wanted first hand to encounter the musical culture from which such great music emerged. This led to an increasing interest in New Orleans music culture, gradually intensifying and qualifying the scientific aspects of my studies. Consequently the present study is based on material from almost twenty years of musicianship, research and teaching inspired and informed by living in New Orleans for five periods of three to six weeks each between 1994 and 2012. But why New Orleans? The following account attempts to draw an – admittedly thin but hopefully enlightening – picture of a culture, where diverse improvised musical practices intertwine as part of people's everyday lives.

New Orleans as empirical context

The city of New Orleans is a unique place when it comes to communities of improvised popular music and where a social practice of jamming prevails. Very few places in the world hold such strong cultural tradition for making music together in unplanned manners and settings (Shapiro & Hentoff, 1955; Rummel, 1994; Ritz et al., 2000; Brinck, 2007; Sakakeeny, 2008, 2010). Second line parades with hundreds of people dancing, playing and singing. Funeral processions including a band with a herd of followers, many of which are ready to jump in, to play along, to stomp and clap. Numerous bars and other venues, where musicians are invited onto the stage by the band playing. Improvising, inventing, changing the music in a generally welcoming, open and fluctuating atmosphere of sharing the good times. If you want to join the music: Do it! That's New Orleans. That's The Big Easy.

Saturday mornings are typical funeral hours and every Sunday for generations the social aid and pleasure clubs have been hosting fund raising parades. And during February's Mardi Gras (the annual carnival) there are several parades daily. The following is a brief personal account of the atmosphere from Joe's Cozy Corner, [36] a long narrow bar sizing 4 by 20

36 Joe's Cozy Corner is presently closed. The owner got into trouble with the police after a shootout outside the bar, and the decrease in economical activity in the Tremé area after hurricane Katrina has made it difficult doing bar business at that location.

meters, formerly situated in the Treme area of New Orleans, on the corner of Ursulines Ave and North Robertson Street:

> Four musicians on the tiny stage at the back of the room. Nothing has been agreed on as far as repertoire goes. What should we play? Who starts out? How are we gonna stop? Who wants to join? .... It's all depending on how things develop. Time will show.
> The drummer starts a basic groove, he sets up a beat. The bass player listens and chooses a bass figure that he feels fits. The bass figure changes a little, is adjusted. There it is. A circular musical structural unity. Bassline and drum figure are now 'in the pocket' as the musicians say.
> The guitarist experiments with a little funky pentatonic figure. Various ideas are being tested, felt, heard. Finally an idea is allowed to linger, to stay, to be strong enough to be repeated over and over, with only small variations. Now they are three 'in the pocket', grooving.
> Something's still missing for the groove to be complete. The pianist hits his Fender Rhodes electric piano.
> – Could it be this? Eh, maybe not, maybe this is it?
> OK, now there seems to be a dynamic and balance that feels right for everybody.
> They sound great together and as some would say, the music 'feels good enough not to mess with'.
>
> (A night at Joe's Cozy Corner. Author's field notes, 1997)

Box 1

The four musicians are jamming. They play together 'from scratch' without a fixed form or prerequisite melodic/harmonic frame work. The music is created spontaneously and collectively based on common cultural conventions and individual skills and experiences. Within groove based musical styles such as funk, jamming typically means that all the music is composed and created 'in the moment' by the participating musicians. Typically based on a strong drumbeat and a repetitious bass line. The number and character of instruments can vary greatly. The key characteristics being

that the musical framework and structure is built from the ground and dynamically developed during playing. Pivotal characteristics include strongly circular structures, where the musical material is repeated within 2, 4 or 8 bars, constructed by short recurring rhythmic figures weaving in and out of each other in complex rhythmic networks of tension and release (Danielsen, 2006; Brinck, 2012).

New Orleans music culture holds a vast number of traditions for creating music 'in the moment'. In the perspective of the present study the different types of improvised musical practices represent a continuum ranging from totally open jam sessions starting from scratch (Box 1) to jam sessions around standard New Orleans repertoire, the basic musical framework being predetermined by the structure of a song. In all cases the improvised approach prevails. You never know where the music takes you.

The scientific field of study

Becoming a popular music and jazz musician has been under scrutiny in a number of sociological and anthropological studies contributing with valuable insight to how improvising musicians work, how they reflect on developing their performative skills and identities, and how different practices constitute lengthy learning processes (Martin, 2006; Aldredge, 2006; Fornäs et al., 1995; Berliner, 1994; Cohen, 1991; Becker, 1982; Bennett, 1980).

Analyzing musical communication in the improvising band Simonton (1988) in a cognitive view discloses relations between conscious and non-conscious processes and argues for analytic versus intuitive creativity. Monson's (1996) detailed musicological mapping of the collective aspects of jazz improvisation and interaction has brought important insight to communicational phenomena of jazz practice, especially regarding the band's rhythm section. In a communications study among groove musicians Brinck (in review) develops a theory on jamming musicians' spontaneous musical communication described as spiral processes involving four pivotal skills, namely openness to change, prioritized focusing, categorical reflection and artistic realization.

Within educational studies of popular musicians' learning processes Saar (1999) points to how young musicians seem to structure their perception of their own learning processes by means of three dimensions of awareness (contextual, evaluative and temporal) within an overall pedagogical/artistic dichotomy. Studies by Söderman (2007, 2001, 2000) and Söderman and Folkestad (2004) compare in social constructionist and discourse analytical perspective how native and immigrant Swedish hiphop musicians develop musical identities through their creative doings with primarily lyrics. Green (2008, 2006, 2001, 1996) has in her extensive research shown how popular musicians work and reflect on their developing artistic practices and finds evidence for extensive use of peer resources, live as well as from recorded material. Green discusses this insight's implications for music teaching and suggests among other things increasing peer-to-peer activities in school settings.

It seems appropriate to note that creativity research in general also has contributed with important knowledge to the field of improvised music. Sawyer (1992) analyzes jazz performance through the lense of improvisational creativity pointing at the 'relative importance of intuitive and analytic creativity within different domains' based on cognitive creativity research by a.o. Simonton and Martindale. This scientific interest is further elaborated in Sawyer's study from 2006 on group creativity, including a band and a theater group. Seddon (2005) studies modes of communication adopted by jazz students and argues for recognizing ‘empathetic creativity’ in the assessment of group performance. Generally, though, scientific studies of collective creative processes within artistic practice are scarce (Zeng et al., 2011).

Learning studies within music applying the theoretical framework of situated learning theory also appear to be rare. However, analysis of rituals around the religious Santeria music in Cuba (Kristensen, 2000, 2004) through the lense of situated learning theory provides an in-depth understanding of the learning processes entailed in passing on Santeria culture. In a subsequent critical-psychological study Kristensen applies this perspective to Danish primary school context (2009). In a psychological

study by Klaus Nielsen (2006) music academy students' learning is analyzed as situated in communities of practice constituting a diversity of participant trajectories. The study shows how being enrolled also involves learning more or less implicit dichotomies of 'talent' versus 'hard work', 'concert pianist' versus 'party musician' and 'musician' versus 'music teacher'.

Conclusively, the scientific body of work around the present study reveals considerable interest in jazz, popular music and hip-hop musicians' lives and developing identities with a primarily individual understanding of artistic work processes. The collective characteristics of creative popular music making have been shown limited scientific interest, and only few studies analyze learning to be socially situated and deeply contextually embedded.

Methodology

The present study was performed during a period of 15 years as an ethnographical field study using qualitative research methods. Data was collected through semi-structured qualitative interviews (Kvale, 1997; Kvale & Brinkmann, 2008) with New Orleans drummers and through participant observation in social practices of New Orleanians with a specific focus on the music culture and its implications for living in New Orleans (Strathern, 1990; Atkinson & Hammersley, 1994; Hastrup, 2003). The study's emphasis on analyzing participant observation as well as the interviewees' oral accounts through the lens of the cultural context for their utterances alignes with more recent ethnographic research practice.

The study applies a critical social constructivist view in recognizing this written account for a social phenomenon being the researcher's interpretations of what people say and what they do (Alvesson & Deetz, 2000) and where 'social and cultural phenomena (...) always are embedded in a larger historical context and it's processional relations' (Nielsen, H.K., 2010; author's translation). Consequently, a methodological assertion throughout the study has been, that 'thick' descriptions of practice's cultural context are needed to fully grasp nuances of cultural meanings and connotations (Geertz, 1973), and the presentation of analytic findings aims to provide a

holistic picture of the social and cultural conditions under which improvised musical practices are part of everyday life in New Orleans.

As argued by Gupta & Ferguson (1997) "ethnography's strength has always been its explicit and well-developed sense of location" (p. 35) and Hastrup (2010) emphasizes in a similar line of thought how fieldwork is "a method providing insight into the conditions that privileges particular historic traces, because people act in certain – in their world – natural ways" (p. 56, author's translation). I bring forward this last point to enhance the fact that doing a fieldwork based study on jamming – acknowledging the historical fact that jamming for many New Orleanians is a common practice embedded in everyday life – potentially will produce new scientific insight into how other people in other settings (such as schools) may learn to jam. This approach in other words aims to minimize an initial analytical schooling perspective on learning but on the other hand emphasizing and examining diverse meanings of cultural and social practices as conditions for learning (to jam).

The interviews were performed around topics of initial interest to the project with no specific chronological or hierarchical order to the posed questions, thus allowing points of interest and association on the part of both the interviewee and the interviewer to co-produce data (Brinkmann & Tanggaard, 2010; Bryman, 2004). Interviews were transcribed verbatim and participant observation was documented through video recordings and/or reflected in diaries and field notes (Kvale & Brinkmann, 2008). The musicians' names were changed for anonymity.

The theoretical analysis of the material was performed through a process of noting situations and utterings of interest to the study at hand, in this case indicators catching the author's informed attention concerning learning as a social relational aspect embedded in the changing practice of jamming. Indicators were then 'sifted' through processes of theorizing governed by the selected four core concepts of situated learning theory, namely legitimate peripheral participation, direction, difference and access (Lave & Wenger, 1991; Lave, 2011, 1996).

The empirical and analytic process had an apparently 'double-sided' approach. One being an ethnographically inclined interest in understanding and describing jamming as socially and historically embedded practice, the other being the theoretical analysis of jam practice as prototypical context for learning as situated. Findings and discussions are presented in ways to provide the reader with a deep sense of this scientific dialogue between ethnographic accounts and theoretical analysis.

Theoretical stance

The study's theoretical framework is situated learning theory, where learning is perceived as changing participation in communities of changing practice, and as a relational rather than cognitive and individual process (Lave & Wenger, 1991; Lave, 2011, 1996). The comprehensive analytic theory was developed and described by Lave & Wenger (1991) as a "critique of conventional theories on learning, doing and social change" (Lave, 2008, p. 283). Through anthropological studies on apprenticeship cultures and everyday math practices the theoretical framework attempted "breaking down distinctions between learning and doing, between social identity and knowledge, between education and occupation, between form and content" (Lave, 1996, p. 143) challenging predominant binary thinkings of learning, schooling, etc.

Learning in this theoretical perspective is perceived to be development and constitution of shared knowledge and understanding as it occurs through legitimate peripheral participation in diverse and changing communities of changing practice – intended or not; structured or not; in school and everyday life; in families and bands. Learning is supposed to be per se embedded in social practice, and Lave & Wenger (1991) state that in a situated learning theoretical perspective "participation in the cultural practice in which any knowledge exists is an epistemological principle of learning" (p. 98) as "Agent, activity and the world mutually constitute each other" (p. 33).

The theory questions the notion of schooling (and teachers) as a prerequisite for learning is stressed by the analytical observation that "opportunities for learning are (…) given structure by work practices instead of by strongly asymmetrical master-apprentice relations" (p. 91) and that their analyses suggest "that engaging in practice, rather than being [teaching's] object, may

well be a condition for the effectiveness of learning" (p. 93). In a situated learning theoretical perspective practice becomes a pivotal condition for learning and practice even structures opportunities for learning.

For the present study the theoretical perspective of learning as socially embedded concurs with the observations as indicated in the introduction, where de-contextualized skill teaching strategies seemed inadequate in passing on crucial knowledge and experience about jamming. A strongly contextualized notion of jamming as a social (work) practice and even as a prototypically (ever) changing practice seemed promising for dissolving the problematic of 'teaching and learning to jam'. This theoretical argument will be further elaborated through the empirical and analytical accounts to follow.

Empirical analysis

Interview transcripts and field notes were analyzed through the lens of pivotal (sets of) concepts of the theory of learning as situated in communities of practice, namely 'legitimate peripheral participation', 'directedness', 'difference and self-evaluation' and 'access and transparency'. Analysis also activates the concept of the 'common third'.

Legitimate peripheral participation

> Another Sunday afternoon second line parade. The music is grooving, the horns are squeeling, the tambourines are rattling. It's 42 degrees Celcius on Martin Luther King Boulevard in uptown New Orleans and people are having a good time around the slowly moving parade.
> In front the dressed up dancing members of the hosting Social Aid and Pleasure Club. Then the band – young and old together. And behind and following on the flanks: the second liners, the quintessential followers dancing, clapping, playing their tambourines and empty beer cans.
> It's all about community, party, having a good time with your peers
> (author's field notes, 2000).

Box 2

> It's Mardi Gras, the annual two week carnival of New Orleans.
> Two African American kids of about three and four are waiting on the sidewalk of St. Charles Avenue. They're anxious and uneasy. They stand beside hundreds of other spectators but close to their mother. Waiting

for the parade floats and marching bands to pass. They each hold a little plastic horn, one ressembling a trumpet, the other a trombone.
They march back and forth on the sidewalk, shouting and singing into their 'horns'. In their minds they are already parading, they are members of a marching band, they are New Orleanians 'making the music feel good'. Their mother smiles.

(account of video recording, Feb. 21, 2012)

Box 3

A pivotal analytical concept within situated learning theory is 'legitimate peripheral participation', where "learning is not merely a condition for membership, but it is itself an evolving form of membership" (Lave & Wenger, 1991, p. 53). Learning in this perspective involves the whole person and the person's development of identity in the world in relation to specific activities. "Activities, tasks, functions, and understandings do not exist in isolation; they are part of broader systems of relations in which they have meaning" (p. 53). This implies a non-dichotomous understanding of coherence between persons, activities, artifacts and the historically constructed relations between these. And not just as linear processes but as dynamic developments of multiple practices. "As a way in which the related conflicts are played out in practice, legitimate peripheral participation is far more than just a process of learning on the part of the newcomers. It is a reciprocal relation between persons and practice" (p. 116). Learning is viewed to be thoroughly and reciprocally relational and the result of multiple relations "through which persons define themselves in practice" (p. 54).

Legitimate peripheral participation in communities of practice is characterized by "growing involvement, legitimacy" (p. 37) and learning in this sense is about moving "from peripheral to full participation" (p. 36), although this apparently unidirectional movement from peripheral to full participation has been theoretically challenged by Lave herself (Lave, 2008, 2011). Legitimate peripheral participation involves the possibility to participate from different positions at different moments and becomes a qualified choice of the individual person, a choice to participate in ways as to qualify and intensify participation in communities of practice. Lave (1996)

fortifies this position by stating that "learning [is] a matter of changing participation in ongoing, changing social practice" (p. 148).

The second liners (Box 2) are free to jump in and out of the musical practice whenever they feel like it. The music with its rough aesthetics is open for diverse musical contributions: clapping, singing, shouting, beer can tapping, etc. And the music and the 'street party' goes on (almost) regardless of who participates and how. This enables legitimate peripheral participation and thus learning through the development of practice.

The two kids (Box 3) are indeed legitimate peripheral participants to the soon-to-pass parade bands. The kids seemingly imagine themselves being in the marching band, and this could be analyzed as 'growing involvement' towards becoming marching band musicians. In the perspective of situated learning theory they "as peripheral participants, can develop a view of what the whole enterprise is about, and what there is to be learned" (Lave & Wenger, 1991, p. 93). Concerning participants' incentive of learning Lave states that "motivation seems to inhere in the movement towards full participation in community practice in which apprentices also had a future and were developing identities" (Lave, 2008, p. 287). Growing legitimacy is generated by the motivation to become part of a future practice in order to gain identity within this kind of practice.

The kids' mother calmly enjoys their enthusiasm, seemingly as a natural part of everyday life. She probably bought the plastic horns for them to enjoy the parade more, but she doesn't encourage them to play, to march. She leaves them alone. The mother's mundane reaction leaves the impression that she supports their simulations of 'marching in a band' as one of many situated experiences towards recognizing being part of musical practice as part of everyday life in New Orleans. Her notion of their developing identity through legitimate peripheral participation concurs with situated learning theoretical analysis, as "Legitimate participation comes diffusely through membership in family and community" (Lave & Wenger, 1991, p. 93).

The two different empirical examples illustrate opportunities for participating in different ways and from different positions. Positions change during the course of changing practice as the actual activity offers many

ways of participation as legitimate peripheral. New action opportunities iteratively arise through changing practice constituting potentials for change and learning.

Directedness

Author: –Who do you hook up with in the band when you jam?
Jason: –You know, I play off of what the keyboard player is playing or what the guitar player is playing' [sings funky guitar rhythm] 'you know, playing some stuff like that I might jump on that or whatever, you know. I have my options to switch and jump to play with anybody in the band, but still keep the song mode, the groove, you know.
Once the groove has been established in the song, then it´s up to you to be tasteful on what you choose to, you know, to make stick out on a song, you know what I´m sayin´?

(Jason, personal communication, February 2000)

Box 4

Author: – What do you consider important in building a groove?
Raymond: – (...) My thing is playing with a group of people, playing with a band. So the first thing I listen for is what the music is gonna be like (...) I don´t feel like practicing and all that. But what I can do is play music with a group of people. You know, you can put me in front of a group of any kind of people, any kind of music, and I'll make it feel good. You know, I'll try at least, and that's what my drumming thing is: Just trying to make the music feel good. (...)

[talking about playing for different audiences in different places]

Raymond: –If you want the people come sit down in their chairs to look at you or if you want them to get up and dance, and you have to play accordingly, you know, to your crowd, to the people that you´re playing. You have to play according to the crowd that your playing for (...) but the main thing is to establish the groove. To keep it going, you know, to keep it moving – to keep it bouncing, to keep it moving or whatever the music calls for.

(Raymond, personal communication, February 2000)

Box 5

Interviewing Raymond and Jason on their strategies for jamming reveals a clear sense of directedness in their participation. Jason's reflection shows that he experiences a participatory flexibility allowing him to participate from different positions depending on what he sees fit. He consciously shifts between 'keeping the song mode' in establishing the groove and 'sticking out' (cf. box 4). Participation can be analyzed to pendulate between more or less peripheral positions in the band providing a diversity of action possibilities.

In critical psychological research inspired by the situated learning theoretical framework Dreier (1999) argues that persons 'orientate themselves and give direction to their participation' and describes this as an "inner directedness in learning towards expanding the future opportunities for participation" (p. 85, author's translation). In a similar line of thought Kristensen (2009) argues how subjectification processes when becoming rumba and Santeria musicians in Cuba can be analyzed as directedness towards meaningful life. She states that "only in (…) e.g. a rumba group, which plays at 'fiestas', can the perceived experience of playing good music give our actions direction and capacity to act in social life" (p. 147, author's translation).

The 'common third'

At this time it seems interesting to introduce the notion of the 'common third' as developed within social pedagogical practice by Lihme (1988) and further unfolded in scientific analysis of marginalized youths in Danish immigrant street gang cultures (Mørck, 2006). Through the lens of social practice theory Mørck argues for the fact that the participants' growing participation in practice is directed not towards individual development or increased cognitive or other individual capacity – neither for themselves or any other – but towards a third entity, a 'common third'. In the case of jamming the musicians' growing participation is analyzed as directed towards 'trying to make the music feel good' (Raymond, personal communication), towards 'keeping [the groove] moving' (Jason, personal

communication). Participation is directed towards the collective development of a strong groove through a collective provision of still new action possibilities in developing and qualifying the common musical practice.

Dreier (1999) argues that these individual orientations towards new possibilities of action need not be at the expense of other participants but rather seem to "promote everybody's [action] possibilities" (p. 80). The two drummers Jason and Raymond clearly do not have their focus on personal gain but rather on what actions are adequate and required for the community of practice in pursuing the 'common third', the common goal of 'making the music feel good'.

The drummers' statements leave the impression that a conscious orientation towards 'making the music feel good' and towards 'making them dance' provides superior direction to their changing participation in a changing practice. Their attention is directed towards the creation of good music, seemingly agreeing on fundamental cultural and historical values of the feel and sound of the music and – at the same time – how the groove perpetually can evolve and change.

Difference and self-evaluation

– *Author:* What do you consider important when building a groove?
– *Jason:* If I create a part for a groove, I'm gonna think about what I want the bass player to play first, to match what I'm playing. (...) And if we don't connect, well, then I'll turn it around and instead (...) groove on, what the bass player is playing.

(Jason, personal communication, February 2000)

As earlier analyzed the jam practice *per se* allows different ways of participation and it seems as if changing participation is based on experienced differences and problems caused by mistakes. As Lave (2012) argues "we learn from differences also in relation to our own experiences".

Moments of learning are embedded in practice itself as experiences of differences: When Jason senses that his beat doesn't 'connect' with the bass player's bass line, he 'turns it around' and changes his beat to fit. Jason evaluates his participation according to the actual context and is prepared to

instantly adjust his position. Lave (2011) similarly observed this 'self-corrective focus' with the Liberian tailor apprentices and analyzes how "immediate problems caused by mistakes (...) presented themselves immediately and transparently" (p. 78).

Immediate self-correction seems to have exceptionally good conditions in the short term spirality of groove based music, providing many opportunities of 'experienced differences' with relatively high frequency, and for two reasons: First of all the culture of improvisation and spontaneous communication generally comprises experiments and variations informing the jamming musicians about what 'works' and what 'doesn't work'. Secondly, funk music – given its short time recurrence of musical structures – provides continuos and multiple opportunities for recognizing needs for correction and subsequently for producing adjustments or new ideas. The importance of these evident opportunities for self-correction are supported by the theoretical notion, that

> As opportunities for understanding how well or how poorly one's efforts contribute are evident in practice, legitimate participation of a peripheral kind provides an immediate ground for self-evaluation (Lave & Wenger, 1991, p. 111).

The sociocultural connotations of jam practice make room for mistakes and even invites experiments as part of the collective improvisation. Jam practice constitutes a perpetually improvised and changing practice naturally containing the exchange of critique during the development of practice. An important point here is that making 'mistakes' doesn't question legitimacy but is merely a momentary peripherality by choice of one self – self-correction embedded in the changing practice.

How does the individual musician know if what he/she's playing works or not? How can he/she assess the difference between 'a good, strong beat' or 'one that needs improving' (Jason, personal communication, 2000). Lave (2011) mentions the importance of "communication of masterful standards"

(p. 78) in order for newcomers to know the difference [37] and explains how in the tailor shops "feedback to apprentices was available in different relations" (p. 79).[i]

In the music culture of New Orleans the young musicians are invited to play and practice with the more experienced (note also the description of the open nature of the music and of the social structures around it). This provides for great opportunities for experiencing and communicating 'masterful standards': You can't help knowing what a good groove sounds like if you've ever walked down the streets of New Orleans during Mardi Gras or on a Sunday afternoon parade down Martin Luther King Boulevard.

The point here seems to be that masterful standards are communicated through newcomers' co-participation in practice with more skilled musicians, more experienced jammers. Historically embedded moments of experienced differences lead to changes of ongoing practice producing sentiments of learning for potentially all participants.

Access and transparency

> The casket of the deceased is carried from the funeral home to the cemetery by the mourning crowd accompanied by a band playing a slow solemn hymn like 'Nearer, My God, to Thee'. When the lid of the stone grave has been closed the band stops the music for a short while.
> Then the bass drum rips the silence apart by initiating the most funky, dancy beat you'll ever hear. The whole band bursts into a joyful, funky groove, and the crowd starts dancing and playing along on their tambourines, hand clapping, jamming. And umbrillas brought along for shading off the burning sun are twirled around.

[37] Lave shows how the customer relations played a significant role in the apprentice's learning to know the difference between different qualities of garment and other evaluative aspects. The price that customers were willing to pay was a clear indicator of quality and 'Sales provided a general evaluation' (Lave, 2011, p. 79)

> Now it's time to remember and celebrate the good life of the deceased and to focus on the time to come, the future lives of those left behind.
>
> (author's field notes, February 2012)

Box 7

Author: – How do you remember participating (...) and playing at funerals?
Wesley: – We went to funerals every Saturday morning (...) we really just showed up and we play (..) and I've been doing that all my life (...) every Saturday morning. It was kind of sad in the morning, but we do. (...)
Thomas: – Yeah, I used to take my drumsticks with me. You never know when somebody would be missing and I just liked to be around music. (...) They'd just take us out and they'd tell us (...) '*get in there and see people play their music*.' (...) And the musicians in the brass band would say *'come on, learn this and learn that'* and that's how I guess it's passed on.

(Wesley and Thomas, personal communication, February 2012)

Box 8

For legitimate peripheral participation to be diverse and flexible and at the same time directional Lave & Wenger stress "The importance of access to the learning potential of given settings" (Lave & Wenger, 1991, p. 42) i.e. that practice as a whole is evident and appears meaningful to persons wanting to participate. Lave & Wenger analyze the inexperienced, the newcomers' access to knowing what practice is about: "To be able to participate in a legitimately peripheral way entails that newcomers have broad access to arenas of mature practice" (p. 110). The overall context of practice is clear and perceptible through mature engagement of experienced practitioners.

It seems difficult to imagine how the complexity of participation in a social event like a New Orleans funeral could be learned in other ways than by being there with an overall intention to participate, for instance by 'bringing your drumsticks'. The typical funeral event offers many different ways of legitimate peripheral participation and thus the improvised practice itself comprises development of new practices. The continous development of a New Orleans funeral as social practice constitutes what is to be learned

as "learning curriculum unfolds in opportunities for engagement in practice" (p. 93), and even more to the point of jam practice learning Lave (1989) states that "learning curriculum consists of situated opportunities for the improvisational development of new practice" (in Lave & Wenger, 1991, p. 97).

Wesley and Thomas (box 8) are fully aware of this complex of cultural premises, of 'learning curriculum' of funerals; they know deeply what a funeral is and might develop into; they know that they might want to/get the opportunity to participate at the funeral. They even seem to feel obligated to be there and eventually contribute to the social event. Playing at funerals seems to include learning about ethical responsabilities towards the community.

An important issue concerning 'access' to the learning potential of funeral practice (and also second parades but to a lesser extent Mardi Gras) is the fundamental aesthetic character of the music played. Open arrangements, 'messy' sounds and an overall coarse and rough musical style leaves room for a vast diversity of instruments, rhythms and even songs (see also Danielsen, 2006; Hughes, 2003). The many musical practices of New Orleans are per se inclusive, as also Jason and Raymond (box 4 and 5) indicate. Everybody seem to have access to legitimate peripheral participation – at their own initiative and with their own 'voice'. Generally the repertoire's inclusive character provides many different participatory paths for engaging in the improvised development of practice, as "practice itself is in motion" (Lave & Wenger, 1991, p. 116).

Conclusion

In scientific music literature context is often described as important to the musician's development, but rarely this contextual perspective is recognized as *essential* to learning to play music. The present study argues for an essentiality of the symbiotic relation between legitimate peripheral participation in jam practice and learning how to jam. Differences and similarities; conflicts and agreements; congruence and dissonance. Actions, persons and artifacts embedded in historically constructed social practices. The different improvised musical practices of New Orleans music culture sketched above

seem to represent prototypical samples of the interdependancy between the practice of building and developing the music and the processes of learning *how* to. The extreme circularity of groove-based music seems to stress this theoretical stance.

Learning to jam is thus argued to be fundamentally relational and contextual and thus inseparable from the social practice of jamming itself. The musicians in the jam band continuously reconcile their participation according to the musical situation and the actual music played, and the learning processes are argued to be structured by engaging in jam practice itself. The perpetually changing music is the pragmatic outcome towards a jointly negotiated 'common third', and participating in a jam session as a perpetually changing practice is argued not to be distinguished from the musicians' diverse learning processes towards becoming better jammers. Musicians learn how to jam by engaging in the perpetually changing jam practice.

Educational perspectives

As presented in the introduction of this paper the curiosity for this coherence had its offspring in somewhat didactical shortcomings concerning developing music students' spontaneous musical communicational skills. To understand learning as situated in communities of practice exemplified through jam session could potentially lead to a teaching (and learning) practice recognizing the multiple action possibilities that the improvised development of practice offers as opportunities for learning.

In the perspective of situated learning theory the teacher's task changes from optimizing and facilitating individual cognitive processes to participating in and developing flexible and diverse social practices holding possibilities for improvisational development. This could for instance mean more open practice sessions with a diversity of action possibilities, with strong cultural connotations to the values of spontaneous collective productions of music. It could mean a stronger emphasis on clear and distinct jam participation on behalf of the teacher herself to ensure that the music 'feels good'. It could mean ensuring that the music played is inclusive,

open for diverse participation, open for change. It could mean open door class rooms where even hanging around in the doorway or just sitting in the corner absorbing the atmosphere is a legitimate way of participation and a recognized path towards learning how to jam.

Theorizing on musical teaching and learning problematics based on a situated understanding of learning (to jam) through a comparison of a strong street culture as New Orleans and a traditional North European schooling context brings new questions to our attention: The above sketches of learning environment designs challenge traditional Western thinking of schooling, of assessment, of the roles of teachers and students and so on, but within the realm of improvised music with strong spontaneous and collective creative connotations it seems necessary to rethink the way we design our settings for developing musicians' (jamming) skills.

This becomes even more obvious in societies and environments where music culture on the streets – outside schools – is less predominant than in places like New Orleans. What role should music schools play in societies with little or no tradition for 'music in the streets' in terms of kids and youths growing up to appreciate music or even become musicians? Are schools for skills and streets for cultural contextualization or should schools play a significant role as cultural environments contextualizing skills? Future research could aptly discuss these and other notions rising from the present study.

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Embracing the Unpredictable.

Leadership and learning through changing practice

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(References to identify authors are anonymized in submitted version)

Abstract

To improve leadership practice many scholars and leaders look in the direction of situated learning theory. The present study is based on a review of the application of this analytic framework in research literature on leadership and learning, and especially the use of the concept of 'communities of practice'. Review reveals on one hand a body of pre- and descriptive detours, on the other hand a line of substantial theoretical / empirical contributions, illuminating an unexploited potential for enhancing an analytic focus on the improvisational aspects of leadership and learning through changing practice. The study's situated learning theoretical analyses of two different leadership practices inspired by empirical analysis of New Orleans musicians' practice of jamming unfold this potential. The study argues for leadership practice acknowledging the diversified and improvisational aspects of everyday changing practice: Leadership 'embracing the unpredictable'.

Keywords

Communities of practice, improvisation, leadership, participation, situated learning theory

Introduction

It's so hard to see conventional leadership practice in other than hegemonic terms. And this goes for relations between knowledge, theory and practice in general as well. Since Lave and Wenger (1991) introduced their theoretical framework to analyze learning as situated in communities of practice, this social, historical and dialectical understanding of learning has found its way into scientific leadership literature. However, as this paper will argue, con-

ventional hegemonic perceptions of leadership as leverage seem to have produced a body of scholarly leadership literature (cl)aiming to analyze through the lens of situated learning theory but often doing something else, thereby only confirming these "dominant assumptions of the organizational core" (Brown and Duguid, 2001, p. 49).

A dilemma between conventional managerial interests of leverage and a social understanding of learning seems in some cases to have shadowed situated learning theory's analytic ambition and potential of dissolving conventional hegemonies and dichotomies, consequently failing to radically open up new perspectives for leadership practice. [38] This study offers some reflections on how leadership practice might be looked upon in a situated learning theoretical perspective by asking: What if we look at leadership without the conventional focus on implementation of leverage and predictability? What if we allow our leadership practice to be inspired by a low-hegemonic, collective and democratic practice like music jamming?

From a situated learning theoretical perspective the question would air: What if we look at leadership as a matter of "Getting participants to take up what they are doing (in circumstances that permit this) as part of who they are across multiple contexts of their lives [and acknowledge that as being what] confirms and sediments changed identity and knowledgeability" (Lave, 2008, p. 291)? Here the social ontology of learning in situated learning theory is shown to be based on the historical, dialectical, philosophical stance of social practice theory. Learning is to be analyzed as "an aspect of participation in socially situated practices" (Lave, 1996, p. 150). Our empirical analy-

[38] 20th century Scandinavian societal ideals of democratic representation and equality – sometimes referred to as 'the third way', American and Soviet representing the other 'ways' – has had an impact on Nordic leadership ideals. Social democracy as a political response to "the contradiction between democracy and capitalism" (Byrkjeflot, 2001, p. 22) and educational movements of 'enlightenment' set an ideological stage for leadership through employee involvement, dialogue, collaborative working and consent. Ideologies also included leaders often appointed among colleagues, 'the foremost of peers'.
Increasing global market industrialization and public administration ideologies of New Public Management lead to a turn in Scandinavian leadership thinking (Waever, 1992) back towards more conventional, hierarchical forms of leadership (Byrkjeflot, 2001). Also cf. Smith et al., 2003 for a comparative study on Nordic leadership models.

ses assume this perspective. We commence our argument by looking at the different ways in which situated learning theory and especially the concept of CoP has been applied to leadership research.

Equivocal use of CoP in leadership research

For the last 20 years an increasing scientific interest in understanding work place learning as a social, relational, and contextually embedded phenomenon has been paralleled by a growing body of leadership literature with that perspective. Emirbayer (1997) explains how leadership scholars look for "robust explanatory processes that operate across a multiplicity of social situations" (p. 308), and Fuller (2007) supports this notion of how pivotal challenges of leadership seem to be our understanding how "conflictual social settings which characterize many contemporary work organizations" (p. 27) have an impact on learning and identity development. More recently editors of a special issue of Management Learning on "critical and alternative approaches to leadership learning and development" agree how an increasing body of leadership literature has "encouraged leadership development practices to become more contextually situated" (Edwards et al., 2013, p. 5).

But how has this increasing interest been approached? The theoretical framework with by far the most prominent impact on analyzing learning and identity formation in a social theoretical perspective appears to be Lave and Wenger's (1991) analytic theory of learning as situated in communities of practice. However, as this study will argue, two interrelated dilemmas seem to have developed: Firstly, conventional presumptions on hegemony and leverage seem to have invited de- and prescriptive applications of Lave and Wenger's analytic framework. And secondly, these perspectives seem to invite partial use of single concepts lifted out from within the comprehensive theory. [39]

[39] Kempster (2006) is a nice example of leadership learning research inspired by situated learning theory. He introduces the notion of apprenticeship into his phenomenological analysis of 41 interviews with leaders, showing how "causal influences, operating in a particular context, influence how people develop their ability to lead" (p. 4). Kempster identifies four antecedent factors of importance to the development of leadership identity: Notable people and episodes,

The most prominent example of both these dilemmas is the equivocal applications of the concept of 'communities of practice' (CoP) (Lave and Wenger, 1991). Four comprehensive management literature reviews already document how CoP has been used for a vast variety of arguments and purposes (Brown and Duguid, 2001; Amin and Roberts, 2008; Duguid, 2008; Agrawal and Joshi, 2011). Duguid (2008) claims that "the solution-obsessed literature of management reviews" (p. 5) reads the theory of learning as situated in CoPs into management theory and practice with purely prescriptive intentions, claiming that "the inversion that Lave and Wenger (...) had achieved (...) was ignored" and CoP became "a new, tractable management tool" (p. 5-6) where "The diagnostic power of the concept has been lost in claims for its healing potential" (p. 8).

Concrete examples of pre- and descriptive applications of CoP include Corso et al. (2006) suggesting a model of six steps for developing effective CoPs, Probst and Borzillo (2008) developing 10 key factors leading to successful CoPs, suggesting CoP leadership through 'best practice control agents' and Verburg and Andriessen (2006) suggesting development of a Community Assessment Toolkit (CAT) to "assess the overall performance of CoPs on the individual, group and organizational level" (p. 13).

Roberts (2006) discusses the dynamics of work place groupings and relations, whether physical or virtual, and their structural relations to different types of social structures and institutions, in the "broader context within which [they are] situated" (p. 632). And she also offers interesting reflections on the contradictions of "fast capitalism" individualization versus discourses of "trusting communities" (p. 633). However sympathetic, the study bases its discussions on de- and prescriptive understandings of CoP as "a tool of knowledge management" (p. 634).

Through an empirical study Macpherson and Clark (2009) describe how 'islands of practice' perpetuate variations of performance across work units. This study contributes with interesting accounts of how existing prac-

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development of self as leader, structure-agency interaction, and participative apprenticeship. Although based on an appreciation of learning through practice, the study does not apply situated learning theory analytically.

tices and performance systems limit the learning potentials in a company, and how systems and artifacts contribute to unproductive boundaries between teams and work groups. However, we find that the study by applying the term 'situated learning' to describe persons' activities in different work practices misses a valuable opportunity to analyze persons' legitimate peripheral participation in CoPs as learning.

These examples of leadership studies interested in social, situated perspective on workplace and leadership learning either simply describe workplace practices with their conflicts, differences, problems of knowledge transition, etc., or prescribe how the ideal CoP or the ideal leadership of a CoP should look like. Generally de- and prescriptively inclined ways of looking at or for CoPs seem to be foreshadowed by a conventional managerial lens of leverage, resulting in conceptually narrow applications of an analytic theory.

Also, as we will argue, these approaches seem to be based on conventional individualist and hegemonic views of the relations between persons and the world, failing to unfold the analytic potential of a socially embedded understanding of workplace learning and consequently the potential of a situated learning perspective on leadership practice. Duguid (2008) airs a similar concern, stating how '"Communities of practice were something to be 'cultivated'; 'leveraging' rather than learning became the central concern" (p. 8, emphases in original). However, as Duguid highlights: "as with most managerial concepts, (...) its status is in decline and thus it might be ripe for emancipation" (p. 8).

We accept Duguid's inclination by first of all revisiting situated learning theory as developed and presented in the original literature (Lave and Wenger, 1991) and subsequent developments (Lave, 1996, 2008, 2011; Lave and Packer, 2008). We aim to react on Duguid's (2008) curiosity of "what might be gained by travelling back to [CoP's] earlier positions" (p. 2), if CoP "once again [could] become an incisive analytical concept" (p. 8) through careful analyses of everyday leadership practices, "taking the concept [of CoP, ed.] where it will lead us rather than pushing it where we would like it to go" (p. 8).

Situated learning theory revisited

> (...) since much takes place in the world in the name of solid, non-reactive, transmittable knowledge, or in the name of knowledge society or knowledge economy, the social analyst's challenge is to come to understand how these effects are created in practice – not to assume their existence *sui generis* (Lave, 2008, p. 294, emphasis in original).

The analytic framework of situated learning theory is based on social practice theory's aim to provide accounts for and detailed understandings of human behavior and social practices in a historical dialectical perspective (Lave, 2011). The development of situated learning theory involved moving the analytic focus from individual cognitivist perceptions of learning toward an understanding of learning as embedded in social practices, in relations between persons, artifacts and the world (Lave and Packer, 2008), and consequently also a theory on the situated formation of identity (Lave and Wenger, 1991, p. 52).

Empirical studies of different apprenticeship environments in the 1970's and 80's elucidated the need for an analytic framework to take into account the historical and cultural contexts for learning, and thereby the situatedness of learning as a theoretical and analytic perspective (Lave and Wenger, 1991, p. 31; cf. also Lave, 2011). The theory has "as its central defining characteristic a process [conceptualized as] *legitimate peripheral participation*" (LPP) (p. 29, emphasis in original). The analytic concept of LPP was "proposed as a descriptor of engagement in social practice that entails learning as an integral constituent" (p. 35), developed to provide a way to discover and speak of relations between persons, actions, and artifacts and the development of knowledge, skills and identities from a social theoretical stance of practice as historically and dialectically constructed (Lave, 2011, 2012).

The concept of LPP was explicitly to be taken as a whole, as "its constituents contribute inseparable aspects whose combinations create a landscape (...) of community membership" (p. 35). However, for analytic purposes, singularized and paired in different ways the three terms of LPP could point at essential notions of belonging, change, meaning, power, transparency, and access "to sources for understanding through growing involve-

ment“ (p. 37). Lave (2008) summarizes how the notion of LPP in CoPs as learning was “contradictory, shaping, and shaped by difference and constitutive tensions among changing persons, activities, and circumstances” (p. 289). In other words, the concept of LPP was developed to encompass a nonlinear, non-binary, multi-facetted perception of learning intricately embedded (situated) in social practice (Lave and Wenger, 1991). Lave (2008) reminds us how CoP “is a way of looking, not a thing to look for” (p. 290).

Essential to the analytic application of LPP in different empirical circumstances was that engaging in practice is a condition for learning, analyzing the learning curriculum to be something that “unfolds its opportunities for engagement in practice. It is not specified as a set of dictates for proper practice” (p. 93). The concept of LPP provided social practice research with an analytic tool to “emphasize the sustained character of developmental cycles of communities of practice” (p. 121) stressing the iterativity and entwined complexity of learning and identity formation, inquiring ”what contradictory practices are produced (...) with whom (...)” (Lave, 2008, p. 291).

Research on leadership and learning as situated

Of course a number of leadership studies apply situated learning theory analytically. With an explicit focus on the practice dimension in their analytic application of LPP in CoPs Gherardi et al. (1998) suggest enhancing Lave and Wenger's concept of 'learning curriculum' with that of 'situated curriculum' to emphasize the “ordered set of activities and tasks (...) governing the process of becoming a member” [of a CoP, ed.] (p. 280). From a leadership perspective this focus on the situatedness of what is being learned through practice is helpful, specifically due to their focus on the tacit dimensions of the mutual development of common practice.

Handley et al. (2006) discuss the notion of ‘participation’, juxtaposing Wenger’s (1998) descriptive ideas of ‘marginal participation’ or ‘non-participation’ and Lave and Wengers (1991) original analytic concept of LPP. They also address Wenger’s (1998) notion of individuals “behav[ing] differently in each of [the different CoPs to which we belong] construct[ing] different aspects of ourselves” (p. 159). Handley et al. (2006) rightfully ques-

tion this descriptive "compartmentalization of practices" (p. 647) to be helpful for understanding learning as socially embedded processes across multiple contexts. Generally, the study emphasizes situated learning theory's analytic focus on heterogeneity, change and difference toward understanding learning in work environments and additionally supports the present study in highlighting crucial de- and prescriptive pitfalls of such a theoretical endeavor.

Through an autobiographic approach Kempster and Stewart (2010) analyze a leader's development of his senior leadership practice. Based on Gherardi et al.'s (1998) concept of 'situated curriculum' they analyze leadership to be oriented towards patterns of relational and dialogical engagement rather than systematized activities, suggesting self-reflexivity concerning leadership practice dominated by "an appreciation of relational knowing" (Kempster & Stewart, 2010, p. 217).

Hotho et al. (2012) enhance the contextual perspective of situated learning theory, analyzing how "institutionally structured differences in communities of practice (CoPs), and the relations between them, may interact with formal organizational structures to produce different participation patterns and learning outcomes" (p. 2). They argue for increased leadership acknowledgement of the heterogeneity of organizational structures focusing on "dynamically coordinating the knowledge produced by these communities" (p. 4). The study contributes with an explicit focus on the dynamics between institutional regulations and the emergent structures and relations through everyday practice.

Kakavelakis and Edwards (2012) analyze leaders in a complex international merger process examining how "actors respond to the immediate practicalities of appropriating new practices" (p. 477). The scholars show specific interest in "exploring contexts where (...) learning involves conflict, difference and change" (p. 476) and extract three important iterative leadership orientations: To local knowledge and established relations; to projective orientation towards new practices; and to practical evaluations concerned with relations outside the company.

To summarize our review on analytic applications of situated learning theory, the above leadership studies ask important questions about and make careful suggestions to leadership practice, especially addressing

- Habituality. How ongoing, habitual, everyday practice is a place to look for important stuff happening (Gherardi et al., 1998; Hotho et al., 2012; Kakavelakis and Edwards, 2012)
- Structure. How structural arrangements deeply influence persons' access to knowledge and experience (Hotho et al., 2012; Kempster and Stewart, 2010))
- Contradiction. How conflict and difference provide important sources of knowledge(ability) (Handley et al., 2006; Kakavelakis and Edwards, 2012)
- Relation. How learning is a profoundly relational and temporal matter, often tacit (Gherardi et al., 1998; Kempster and Stewart, 2010; Kakavelakis & Edwards, 2012)

Improvisational development of new practice.
Jamming as learning

Based on the above literature's important contributions to a social understanding of leadership practice and learning we find two entwined aspects of leadership and learning deserving a more thorough investigation: the improvisational aspect and aspects of hegemony and diversity.

Leadership still seems difficult for us to understand in other ways than through leverage. It's so hard to deeply acknowledge that "Learning itself is an improvised practice" (Lave & Wenger, 1991, p. 93) and that what is and can be learned, the learning curriculum, unfolds itself through "the improvisational development of new practice" (p. 97). We intend to show how conventional hegemonic and consequently individualistic understandings of leadership – concurring with similar understandings of knowledge – shadow the potentials of the diversity of manifold participants' knowledgeabilities (Lave, 2011) and how a situated learning theoretical analysis enhances the legitimacy of different ways of participation as "changing relations (...) in the

context of a changing shared practice" (Lave & Wenger, 1991, p. 49) as learning on the part of leaders as well as non-leaders.

To clarify our point, a short visit to author one's empirical research on the musical jam practice of New Orleans could be helpful: Jamming is an integrated part of second line parading, [40] of jam sessions on street corners, as well as of more organized venues in crowded bar rooms Especially the second line practice give us an illustrative glimpse into what this practice is about: A small brass band accompanies the funeral procession to and from the graveyard / funeral home. And the second-liners walk and dance along on the side or behind the band, clapping, playing tambourines, stomping, dancing, and singing along.

The musical practice of jamming constitutes an arena of improvisational, collective practice *per se*, and provides strong evidence for the entwined changing participation in changing practice as processes of learning and identity formation. There are manifold ways to engage in this practice. You can second line as you feel appropriate at any given moment, and one specific way of engagement is not more appropriate than any other, as long as you 'go with the flow of things'. A New Orleans second line drummer states: "I used to take my drumsticks with me [to funerals, ed.]" (Brinck, 2012, p. 26). He was always ready to engage in whatever way practice called for, approaching the collective practice from a fundamentally improvisational perspective. In a connected study Brinck (in review) shows how jamming requires nuanced ability to differentiate your engagement, paying sensitive attention to (different) details and (different) entireties at the same time – generally acknowledging differences as a resource for collectively changing practice. The study also documents the significance of repertoire and mutual understandings of the socio-cultural contexts to fit this diversity of engagement. And finally how this changing participation in changing practice can be analyzed as learning.

[40] Cf. Sakakeeny (2010, 2011) and Brinck (2012) for detailed accounts of New Orleans second line.

Two leadership practice analyses

Now, what if we think of leadership practice as jamming, as making room for jamming, as daring to loose leverage, as focusing on diversity as a resource? What if we look at leadership – conventionally strongly hegemonic – from the perspective of this democratic, low-hegemonic musical practice? And how can we through analysis of examples of our own everyday leadership unfold the improvisational and diversified participatory aspects of changing collective practice?

Based on situated learning theoretical analyses of two everyday leadership practices we unfold improvisational and diverse aspects of everyday changing (leadership) practice. Through situating ourselves (Lave, 2011) in our respective leadership practices we seek to "promote theoretical informedness, sensitizing concepts [and] analytic points" (Willis and Trondman, 2002, p. 396) through detailed ethnographic accounts of those practices (Lave, 2011).

Cross-disciplinary art school curriculum (Author one)

I'm a pop/jazz pianist and ass. professor at a popular music academy in Copenhagen. I've played and taught popular music and have had different leadership tasks for more than thirty years. Presently I'm head of research and development at the academy and member of the executive board. Virtually my leadership practice is anchored in my life with popular music jamming, teaching and research. Through my everyday leadership practice I put an effort into dissolving conventional dichotomies of competent/doubtful, theory/practice, teaching/learning, etc., and I have for years found this to be a very powerful way to address the ongoing development of teachers', students' and my own different practices.

Our academy shares physical campus with four other art schools, [41] and this proximity urged me in 2009 to initiate an enterprise of cross-disciplinary curriculum development with 20 colleagues. My ambition was to

[41] Students and teachers within popular music, architecture, design, film, theatre and modern dance are immediate neighbors. Nevertheless cross-disciplinary activity historically has been scarce.

collectively investigate areas of professional interest across the art domains for mutual inspiration in order to develop new artistic and educational practices. I envisioned an endeavor as fertile and inspiring as jamming with my fellow musicians. Funding was granted from federal and local sources.

My initial organizational framework for the enterprise was a series of keynote speaks paralleled by collegiate supervision of everyday teaching across the art domains, all supplemented by mutual reflection. In the course of the enterprise we collectively developed a new activity, the Monday Symposiums, which proved to become absolutely pivotal. In the following section the practice of Monday Symposiums is analyzed from a first-person participant (leader and teacher) perspective through the lens of situated learning theory.

A teacher states:

> The most surprising in meeting teachers from the other art schools (...) was, how very quickly a certain atmosphere arose in the group. Without really knowing the others' approach to art teaching, we very swiftly developed a sort of consensus around a common task of being catalysts.
> Catalysts of what, was simultaneously clear and unclear. That was the atmosphere that arose: something clear and something unclear. [42]
>
> (Designer and hand drawing teacher
> In Brinck and Skov, 2013, p. 12, author's translation)

Having Monday Symposiums was one of the other teachers' idea, and we decided to let this idea evolve, not knowing exactly where it would take us. The idea of Monday Symposiums basically involved meeting once a month presenting artifacts and educational practices – and wine, bread and cheese. My leadership reflections involved fear of not meeting the formal requirements of the enterprise, but on the other hand the idea of consistently sharing art practices and let our understanding of mutual practice develop from there felt right, felt like a 'jamming' course worth taking. I decided to trust, that both our willingness to share and the curiosity to see and hear

[42] The quote derives from the final report, written in conjunction by all participants, edited by an administrative associate and me (author one). The report is a booklet including pictures of cross-disciplinary art work, teachers' artistic and educational reflections, and my reflections on cross-disciplinary art school educational practice and learning (Brinck and Skov, 2013).

about each other's innermost professional artifacts could prove to be pivotal in developing a common ground of cross-disciplinary practice.

Conventional leadership 'designing' Monday Symposiums might at this time invited 'setting a common goal', 'formulating essential questions to be addressed', 'securing direction', etc. [43] We did neither of those things (apparently). All we did beforehand was in fact synchronizing our calendars, booking a nice large room, and making sure everything would feel comfortable and relaxed after a long day of teaching.

So, for two years, documentary film producers, architects, musicians and modern dancers met regularly in a very saturated, sensitive and mutually curious atmosphere. A designer laid out her research on the intricate 'communication' between the drawing hand, the eye, and the paper; an architect showed the artistic outcome of an arts educational endeavor studying buildings and landscapes in Greece; a modern dancer presented a situated instruction *within* practice (Lave & Wenger, 1991, p. 105-107) of an improvised dance performance. World class artists went from proudly presenting their innermost art works to humbly trying to grasp the ideas behind artifacts and educational reflections from completely different art domains – with a mutual aim of discovering a nexus of new understandings, new action possibilities, new practices. Through these monthly encounters the Monday Symposiums seemed slowly to surface a mutual sensitive understanding, a mutual language, deeply anchored in (seemingly) very different but eventually mutual artistic and educational practices.
A colleague summarizes:

> 'Cross-disciplinary learning environment', 'human resource development', 'teaching activities', 'collegiate supervision', 'creativity', 'learning' (…)

[43] Funding authorities demanded such records, but we initially ignored and postponed this. At the end we easily met those formal demands, being able to show substantial new approaches to cross-disciplinary educational practice. Cf. Lave's (2011) discussion on "the positivist inclinations of some granting agencies" (p. 12). Funding authorities ended up praising the enterprise for its ingenuity and 'results' deeply anchored in our diverse artistic and educational practices.

> All the many words were not only 'dressed' but turned into persons; ideas turned into practice, and inspiration turned into new ways of teaching.
>
> (Brinck and Skov, 2013, p. 18, author's translation)

How can we explain this development? Analysis from the perspective of legitimate peripheral participation in communities of practice reveals some interesting points: Firstly, the manifold ways of legitimate participation (cf. New Orleans second line jamming) became absolutely pivotal. Acknowledging this diversity through sharing concrete artistic and educational practices provided access to a "view of what the whole enterprise is about and what there is to be learned" (Lave and Wenger, 1991, p. 93) through "understanding the technology of practice" as "a way to connect with the history of the practice and to participate more directly in its cultural life" (Lave and Wenger, 1991, p. 101). And participation was iteratively dynamic as engaging as newcomers and old-timers constantly shifted. To put it differently, engaging as apprentices and masters shifted. Conventional contradictions between knowledge and practice, between master and apprentice, between learner and teacher, dissolved.

A related analytic point is that what ended up being a mutual understanding of a cross-disciplinary realm of artistic (educational) practice – the learning curriculum – evolved through "the improvisational development of new practice" (Lave, 1989 in Lave and Wenger, 1991, p. 97). We didn't know where Monday Symposiums would take us, but it seemed (increasingly) meaningful, deeply anchored in our personal art practices. We all, teachers and leader, provided opportunities for this improvisational development of practice through embracing diversity and embracing the unpredictable. And the improvisational development of this new collective practice appeared to be inseparable from learning to participate in that same practice.

Some teachers expressed their concern about the 'unruly' course of things, uncomfortable with the seemingly fragile structure without set goals,

specificically planned outcomes, referendums, etc. [44] Unfortunately (but not totally unexpected) a few colleagues chose to leave the enterprise before they got a chance to share their artistic or educational practice, the latter clearly enhancing their 'impatience' towards our way of working. Analyzed from a situated learning theoretical perspective this illuminates how our 'schoolish' way of seeing the world is hard to overcome, especially when – as here – the 'results' are supposed to be new ways of teaching. What these colleagues missed was experiencing how the enterprise we ended up reveiling new understandings of learning, posing new questions about changed (and changing) collective practice. An architect puts it this way:

> I feel compelled to continue examining the possibilities for cooperation like this. Cooperation in the schools' everyday life around developing the students' basic competencies (...) around notions common to many of us.
>
> (Performer and teacher of modern dance, in Brinck and Skov, 2013, p. 19, author's translation)

University research knowledge group (Author two)

Now we will consider the improvisational aspects of leadership in changing social practice from another empirical angle. As the second author of this paper, I'm both the PhD-supervisor of the first author and head of a research knowledge group (RKG) dedicated to research in cultural psychology, qualitative methods and educational issues. The RKG was 'officially' established in 2009 and has grown from a size of five senior researchers and five PhD-students to a quite large group of 10 senior researchers and around fifteen PhD-students.

Looking at my leadership practice related to the RKG from a historical perspective I have come to realize, how spending half of my childhood on the playground playing ball with others have formed my views on learning,

[44] (cf. Lave's (2011) concern if "our semiautomatic concern [of relativist/positivist understandings of the world, ed.] comes (...) from our experience as students and teachers" (p. 12). An obvious built-in dilemma for the enterprise as such, developing new teaching and learning practices in a school context.

change, leadership and life. I've played basketball and handball for more than thirty-five years and the improvisational and dynamic changes – a crucial aspect of playing team sports – seem to hold similarities with the everyday changes of practice unfolding in our RKG. This perspective also has elucidated how plans may not always be realizable in the heat of the struggle, and how playing, living, learning and leading are risky projects, not only because ideas rarely are realized as originally planned. These collective everyday practices iteratively change through intricate communication, interpretation and changing intentions and directions. I have come to see everyday practices, including my leadership, as strongly unpredictable collaborative practices and by no means robotic.

From a heritage perspective my parents used to take me out for matches in weekends, and my mother was herself handball player. She encouraged me to begin playing handball when I was six years old, and I loved it. Being in control of the ball and making the team move together fascinated me and it was first of all fun, moving the body, laughing with others and sharing a the stories of being a handball player with my mother, learning from her. So handball is basically in my bones and a strong part of my family history. Nevertheless, it was not until recently that I came to realize how strongly connected my current practice as researcher and research team leader is to my own experience with team ball sports as part of everyday life. Parallel to my years of research on learning as an integral part of social practice, on learning trajectories unfolding in cross-contextual relations, I have also experienced the historical linear hierarchy of leadership, initially thinking of it as being in sharp contrast to improvisation and the irregular unfolding of everyday practice.

Reflecting my history of sitting in school and/or playing handball matches I now realize that my leadership interests circle around something very similar to team-sports' coordination of play, assisting others, connecting people. This is actually very much what I do as leader of a research team. The only difference might be that the handball coach has turned into Head of Department, and that I would not (only) think of other research teams as competitors. And I know for sure from both settings, that one thing is designing tactics, another thing is playing. As Lave and Wenger (1991) term it:

There are differences between the teaching curriculum and the learning curriculum, e.g. what is meant to be taught and what is actually learned; intended and unintended learning. The jamming, improvisational character of making things work in RKG certainly is obvious and definitely contributing to productivity of the group.

I'm also highly inspired by the notion of apprenticeship in academia. It builds upon a perception of research as grounded in situated activities associated with situated knowledge and intuitive expertise, not necessarily following conscious prescriptions. Kvale (1999) supports the notion of research being a craft that can be learnt through apprenticeship-like relations.

In the RKG co-production of research has a high priority, involving co-writing among experienced scholars as well as supervisors and PhD-students. We write together as much as possible, because learning the craft of research through everyday 'research living', learning the 'tips and tricks of the trade', learning to live and feel and think as a researcher, has proven to be a very powerful way to address the ongoing development of teachers', students' and my own different research practices (Wegener and Tanggaard, 2013). If somebody has an idea for a conference presentation, a journal paper or a book, we form small groups around this. We have very few formal meetings not being related to our on-going production of research pieces and/or teaching activities. As an RKG member stated at a recent meeting: "Writing together is really the best way to get to know each other and to learn" (personal communication, January, 2014).

In the co-written paper cited above we analyze through the perspective of situated learning theory how apprenticeship-like relations in research practice is "likely to (…) enhance the effectiveness of the time spent on supervision and produce a research article of high quality" and also how "future doctoral supervisors, students and doctoral program providers [should] produce and have access to more research that delves into the dynamics of co-writing" (Wegener and Tanggaard, 2013, p. 19). [45] This growing involvement in research entails a broader embodied and materialized practice

[45] The paper's argument is based on analysis of e-mail correspondence as an integral part of the co-writing process.

including joy, suffering, excitement, failures, experiments, discussion, collaboration, and insecurity. And it is first and foremost an everyday affair, being together with other researchers, doing research and living, feeling, thinking and acting as a researcher

In a situated learning theoretical analytic perspective, everyday participation in our RKG involves collective improvisational development through co-production of actual research, which in turn offers a rethinking of co-authorship more explicitly as a practice of mutual development rather than an output-driven maneuver aimed at increasing productivity (Kamler, 2008, p. 292). The collaboration between members in the RKG develops along improvisational lines.

My leadership practice involves coordinating the many new ideas and, as part of this, recognizing the possible links between these, making sure everybody is involved. But involvement is diverse and diversely legitimate. For example, it is evident that I'm not the leading researcher within all areas represented in the RKG. All members are deeply specialized in different intricate scientific matters, often notions that I'm very distant from. Leadership becomes a matter of providing conditions for this diversity to bloom, nourishing the everyday co-production of research.

Through the analytic perspective of legitimate peripheral participation, leadership becomes a matter of recognizing newcomers' *and* old-timers' participation in the different collectives practices as legitimate and peripheral in diverse and iteratively changing ways. And the direction of these different 'trajectories of practice' (Kvale, 1999) most often is guided by the collaborative research practice itself. This analysis implies that assumptions of who is master or apprentice remain open for interpretation. Participation is differentiated and constantly developed and negotiated among us – *not* contradictory to the fact that I am formally in charge.

Generally my leadership of the RKG as outlined and analyzed above has allowed for the changing formations of the RKG to be guided by the continuous changing practice. A recent consequence of this has been, that the RKG (now of about 25 scholars) seems to be developing into smaller and relatively (for the time being) permanent sub-groups. Due to the growth of the RKG, members find it increasingly difficult to benefit from a group of

this size on a regular basis, lacking mutual research interests. Situated learning theoretical analysis suggests that this emerging re-structuring of the RKG is yet another improvisational development of new collective practice (Lave 1989) constituting learning through changing participation in changing practice. These new smaller RKGs could equally be analyzed as CoPs involving learning through changing relations. My everyday leadership practice for sure will change, whether this grouping becomes permanent or not. But it is difficult to say how and when.

Conclusion and discussion

This study's analyses of two leadership practices through the lens of situated learning theory argue for a renewed emphasis on the improvisational and diverse participatory perspectives of everyday leadership as learning through changing practice. The study shows integrates concepts from musical jamming analysis to how the improvisational development of collective practice and manifold legitimate ways of participation are deeply entwined and thus constitute learning on behalf of leader as well as emplyees. Allowing 'out of control', unpredictable, seemingly chaotic moments of slow (or even seemingly backward) movement is an obvious challenge for any leader – and for any employee used to conventional leadership hegemony. Loosing leverage at any level can be frightening. But thinking of the loss as an improvisational gain might help, and it might be a course to take for leaders aiming to strengthen involvement, innovation, and creative thinking and doing. And empirical and theoretical studies of leadership and jamming provide us with arguments to support more leadership practice 'embracing the unpredictable'.

The study leaves us with at least one question about leadership and learning to be further investigated: How do we analyze what practice is *about*? Funk jamming in New Orleans according to the drummers is about 'making them dance' (Brinck, in review). What is leadership practice about? Good teaching, good research, good products, yes. But these answers are surely not equivocal. We sense conclusively, that leadership involves defining the 'aboutness' of practice, and speculate if an analytic conceptualization of a

'collective practice' could prove helpful. Future studies may excavate this line of thought.

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Jamming and Learning
Analyzing changing collective practice of changing participation

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(References to identify author are anonymized in submitted version)

Abstract

With the improvisational practice of musical interaction – jamming – as an example, this study argues for reinforcing a profoundly social and relational understanding of learning as changing participation in changing collective practice. The study offers a situated learning theoretical analysis of a long-term entwined artistic and educational endeavor of a band's studio recording and subsequent collaborative concerts with music students. The ethnographic fieldwork was documented through diaries, notes from participant observation and informal interviews, and musical analysis of the original groove-jazz jam frameworks. In retrospect the musicians', the students', and the author's changing participation in the endeavor is analyzed through a situated learning theoretical perspective. Analysis suggests learning to be a matter of changing participation in a deeply collective changing practice of fundamental diversity and unpredictability, embraced by mutual sense of meaning communicated through masterful standards.

Introduction

First, let me invite you a music-recording studio in what used to be three small Scandinavian farmhouses in 'the middle of nowhere'. The three brick houses are plastered and painted white, and together they form 'a horse shoe', angled to form a square leaving one side open towards the fields. One has a thatched roof, the others tiled. One building holds the recording studio and some recreational facilities, one holds the kitchen and dining room and one a series of single rooms for sleeping. It's a wonderful sunny Saturday in August.

I have invited five musicians and a sound engineer to be part of a groove-jazz jam session recording experiment lasting from Saturday noon until Sunday afternoon. The following account documents and analyzes from a situated learning theoretical perspective this overnight recording of the album Traveloque and a number of subsequent jam concerts with the band and young music students.

Empirical theoretical approach

Situated learning theory basically questions conventional notions of schooling (and teachers) as a prerequisite for learning and was proposed as an analytic approach to "break[ing] down distinctions between learning and doing, between social identity and knowledge, between education and occupation, between form and content" (Lave, 1996, p. 143). This theoretical position was developed by Lave and Wenger (1991) based on a number of analytical observations on apprenticeship relations showing that "opportunities for learning are (…) given structure by work practices instead of by strongly asymmetrical master-apprentice relations" (p. 91).

Situated learning theory is based on a social practice theoretical and philosophical understanding of everyday practice to be historically, dialectically constructed. This theoretical and empirical emphasis on relations between persons and the world stemmed from rhetorically asking: "what if we took the collective social nature of our existence so seriously that we put it first?" (Lave, 1997, p. 146). Such a seemingly radical ontological position has equally radical epistemological implications: 'knowledge' becomes a profoundly relational matter, thus inseparable from the changing participation in changing practice. Analyzing persons' participation through the lens of situated learning theory discloses learning to be a matter of changing participation in such changing practice (Lave & Wenger, 1991; Lave, 2011).

In general, situated learning theory provides us with a set of analytic concepts to analyze *any* practice in a learning perspective, asking: What is being learned by whom? and What constitutes this changing participation in this changing practice? Lave formulates, how we theoretically can analyze this 'what is being learned' – conceptualized as the 'learning curriculum' – as "situated opportunities for the improvisational development of new practice"

(Lave 1989 in (Lave & Wenger, 1991, s. 97) and asks further: "What can we learn from examining contemporary social practice when it is conceived as a complex structure of interrelated processes of production and transformation of communities and participants?" (Lave, 1991, p. 64)

Two analytic arguments from this empirical theoretical framework seem pivotal to the present study: First, situated learning theory's emphasis on the fact that the changing practice is "itself (…) in motion" (p. 116), where the musical activity of jamming offers a nice example of such 'practice in motion'. Secondly, situated learning theory adresses the fundamentally collective nature of identity construction through changing practice, indicating that

> The construction of practitioners' identities is a collective enterprise and is only partly a matter of an individual's sense of self, biography, and substance. The construction of identity is also a way of speaking of the community's constitution of itself through the activity of its practitioners. (…) Most of all, without participation with others, there may be no basis for lived identity (Lave, 1991, p. 74).

From this analytic podium I ask: What if we look at the improvisational practice of jamming as an example of a work practice with strongly collective connotations? And analyze changing participation in such changing collective practice as learning? Through this investigation I hope to reveal "*the more inclusive* phenomena of collective participation in which we, our identities, products, and knowledgeabilities have their concrete existence" (Lave & Packer, 2008, s. 41, emphasis in original)

The empirical offset for this endeavor consists of jamming, recording and performing an original funk-jazz repertoire. Through detailed ethnographic accounts (Cerwonka & Malkki, 2007; Lave, 2011) unfolding specific seemingly mundane moments of this process and consecutive situated learning theoretical analyses of those moments, I aim to reveal how changing participation in those changing collective practices constitute learning on behalf of everyone involved, including myself as researcher. The ethno-

graphic work is based on diaries, participant observation documented by field notes (Atkinson & Hammersley, 1994), informal interviews (Kvale & Brinkmann, 2009) with experienced and adolescent musicians, and musical analysis of some of the original groove-jazz jam frameworks.

In writing about this longitudinal endeavor I have been embracing the "improvisational character of ethnographic work" (Lave, 2011, p. 13), allowing for empirical situations, theoretical ideas, and analytic points to evolve through the ethnographic work, a scientific approach – as the following account will reveal – coinciding with how the artistic and educational process itself was improvisational in character. This deliberate improvisational approach further elucidates how I as musician, educator and researcher throughout the process of recording, performing and writing about this process was an apprentice to my own changing practice (Lave, 2011).

A personal biography of participation

My personal biography of participation in this endeavor can be summarized like this: I'm keyboard player and a popular music and music education professor. My artistic, educational and scientific interests have for decades circled around the spontaneous musical interaction of popular music, jamming, collective improvisation, etc. – especially strongly circular groove-based (Danielsen, 2006; Brinck, 2012; Keil & Feld, 1994) genres like funk, Afro-Cuban rumba, son and Yoruba (Santeria), rhythm and blues. I've played in numerous bands, written music, taught composition, taught jamming and band playing to adults and kids, and have done scientific research on jamming as a social process of musical interaction (Brinck, in review), on jamming as learning (Brinck, 2012) and on leadership as jamming (Brinck & Tanggaard, in review).

Important to the present study is how travelling to other music cultures have informed my artistic, educational and scientific practice. My deep fascination was not only about the sound of rumba and son music of Matanzas and Santiago de Cuba, of New Orleans funk and second line, or the jazz grooves of pianist Don Pullen in a New York jazz club. Going back and forth between Cuba, New York, Chicago, Greece, New Orleans and my more mundane life of teaching and playing gigs constituted an ongoing changing

practice forcing me constantly to question conventional assumptions of teaching and learning, and illuminating the significance of many different kinds of everyday lives and contexts as places and moments for learning and development. There clearly seemed to be more than one way of learning to play popular music, and teaching didn't seem to be a prerequisite for that.

I composed many songs as part of my life as musician, educator and researcher travelling, teaching, and playing. *Traveloque* was an artistic idea evolving from this historical, dialectic process of changing 'apprentice-like relations' to everyday life, and the title (although misspelled because I liked the look of the 'q') aimed to capture this sense of musical diary.

Phase one. Background and vision

Two entwined interests formed my visions of the *Traveloque* project: Firstly developing educational approaches to spontaneous musical interaction and jamming from an artistic perspective, secondly developing popular music studio recording practice to preserve and enhance spontaneous interactive qualities of strongly circular groove-based music.

To start with the latter, this project was a sceptical response to the most common way of producing popular music records at the time, namely 'layer-cake production'. [46] Historically, layer-cake production became a common studio work process during the 1960s due to the development of multi-track recording technology, enabling instruments to be recorded one at a time, even on different days. From one-microphone recordings in the first half of

[46] Often in popular music studio recordings you practice and agree on how a song is going be arranged throughout before even thinking about recording anything. In a layer-cake recording you even record the drum track of a fixed arrangement (together with preliminary bass and for example guitar), then delete everything except the drums and start 'layering' bass, guitar, pianos, vocals, horns. Each on different dates – sometimes even with different engineers. One very common way to secure a common sense of tempo during layer-cake recording is to record a digitally generated 'click track' for every musician to relate their playing to. Clearly this convention of auditory orientation to a 'third' parameter outside the direct musical communication between the popular musicians became increasingly provoking to me as a groove jamming artist and scientist. I wanted to bring the live recording values (still prevalent in the most common way to record seemingly stronger improvisational genres of jazz) into my own more popular based music.

the 20th century [47] to multiple instruments directly onto a two-track stereo tape (for instance early Beatles), to genuine multi-track, fully re-mixable media (for instance late Beatles production toward the end of the 1960s). [48] With the digital 'revolution' in the Western world during the 1980s and 1990s, digital multi-track recording – due to still cheaper hard- and software – by the turn of the millennium had become by far the most common way of producing music. Live studio recordings still was the most common within jazz, but layer-cake recording was the most prominent way of preserving and communicating popular music.

Traveloque was recorded during this time of technological fascination of digital multi track recording technology and was an artistic reaction to this. (Re)producing groove based music so profoundly grounded in collective spontaneity in such de-contextualized and individual ways as through layer-cake recording seemed increasingly in conflict with my artistic aims. Through recording my music in ways to allow for the spontaneous, improvisational development of (musical) practice I aimed for the musical energy, the soulfulness – the intricate nuances of spontaneous interplay – to get down into the groove (in a physical sense) of the record. I wanted the music to dynamically develop during the course of the recording itself, and aimed at making this collective improvisational development of the music audible and bodily sensible to the listener.

The artistic vision of the project was deeply entwined with a learning theoretical and philosophical perspective. The obvious artistic dilemma between 'layer-cake' recording technology and the documentation of strongly collective and improvisational music seemed easily paralleled to an equal educational dilemma between conventional institutional discourses of teaching and learning through linear, de-contextualized activities (Lave, 2008, 2011), and the fieldwork on the everyday music cultures of Cuba and New Orleans (Brinck, 2012; Brinck, in review). The notion of learning to be a matter of 'adding on' elements to already existing elements, what Paulo

[47] An illustrative example is the monophonic jazz recordings of vocalist Billie Holiday in the 1930s and 1940s. She stood closest to the mike, the piano a little further away and the (most noisy) drum set and horns at the back of the recording studio.
[48] Cf. Shuker (1994[2001]) for detailed outline of sound recording technology's historical milestones to popular music development.

Freire (1974) called the 'banking concept of education' seemed also congruent with my earlier notions of teaching, knowledge and learning. In other words, my vision for recording music in a manner – at the time quite uncommon within groove-based popular music – evolved through this twofold discrepancy between notions of de-contextualization, namely of music recording and of popular music academy teaching.

A thorough review on scientific literature on musical interaction of somewhat educational interest reported in (Brinck, in review) documents the genre of jazz to be extraordinarily empirically dominating. This includes a line of ethnomusicology studies by Keil and Feld (1994), Berliner (1994), Monson (1996), Fornäs et al. (1995), and a line of psychology studies by Pressing (1988), Simonton (1988), Sawyer (1996, 2000, 2003), Reinholdsson (1998), Kenny and Gellrich (2002), Norgaard (2011), la Defénse (2011), Hargreaves (2012) and Monk (2012).

Consequently popular music research with some relevance to understanding musical interaction is scarce and has (with e few exceptions) only been performed within the last 10-15 years. Studies worth noticing include ethnomusicology studies by (Hughes, 2003) (Danielsen, 2006) (Gutkovich, 2007) and (Attas, 2011). From a specific educational perspective popular music studies informative to the present study's interest are even fewer, including Saar (1999), Gullberg (2002), Green (2008, 2002), Schloss (2004) and Sahlander (2007). However, studies investigating learning and popular music from a situated learning theoretical perspective seem almost non-existing. Kristensen (2000, 2004, 2009) and (Brinck, 2012; Brinck, in review) appear to be among the exclusively few.

To summarize, I aimed to challenge the dominating 'banking concept' (Freire, 1974) of multi-track layer-cake recording practice and the dominating 'banking concept' of popular music teaching (and learning). It was a vision of enhancing popular music activity as a collective improvisational practice, of enhancing the ways of the jam – artistically as well as educationally. The main questions at this time became: How can we make jamming happening on record and in the classroom? and What kind of musical

framework facilitates a collective improvisational groove-based musical practice those seemingly very different places?

Phase two. Frameworks, musicians, and studio

To answer these questions, I restricted my composing of the frameworks by two musical dogmas: Firstly, each framework was to have a simple and condensed harmonic structure and melodic sketch, providing room for elaborate improvisations and for enabling the musicians to focus on intricate detail in the musical interaction. Secondly each framework was to have a significant rhythmic groove. 'You wanna make the music feel good' a New Orleans drummer says, (Brinck, 2012, p. 23) explaining why his main focus is on creating a strong groove, [49] and I basically shared that ambition. Choosing musicians for the project was equally dogmatic. I invited five of the most groovy and playful colleagues I knew, having experienced jamming with each of them on several occasions. Although having very different biographies of participation [50](Lave, personal communication, Oct. 2013) they generally shared an appreciation for strong grooves, and for having an innovative and playful approach to jamming. They were all instrumentally skillful and diverse.

To prepare the musicians for the weekend, I recorded raw sketches of each song's melodic and harmonic framework and sent little cassette tape (yes, that's how we communicated then!) in advance. [51] They all had listened to my initial ideas but no agreements were made as to who would play what and when within each framework. Some basic groove ideas could be heard but this only provided a faint sketch of the 'direction' of each groove, as we

[49] Song titles included 'Matanzan Song', tribute to the city of Matanzas, Cuba, often named 'the Athens of Cuba'; [49] 'Joe's Cozy Corner', a tribute to a great bar in the Tremé neighborhood of New Orleans, [49] where funk jamming (and Gumbo cooking) up until hurricane Katrina in 2005 happened on most nights; and 'Coronian Nights', tribute to the Greek village of Coroni overlooking the Mediterranean, where I for a period isolated myself to compose.

[50] Two were brothers brought up playing popular music in a private school, one was a classically trained jazz musician and one was a rock percussion player and teacher.

[51] Only a couple of the musicians were capable sight-readers, and I didn't want the recording session to include music stands, blocking (physically and mentally) the intrapersonal communication. I specifically asked the musicians to memorize the melodic sketches and chords before meeting. This constituted the mutual framework from which the collective development could take off.

say. The preliminary sketches consisted of a simple presentation of a melodic theme and its concurring sequence of chords, played once – on a crummy keyboard, incidentally. Aesthetic ambition at this stage was to communicate raw sketches of the frameworks to make room for each musician's imagination of how this particular piece would come alive during the live recording session. In other words, the artistic intention was to leave as much as possible to the jamming musicians' collective interpretation during the recording session.

One by one we arrive at the farm in ours cars loaded with instruments, travel bags and other personal stuff. We carry all the stuff into the large square recording room. It's a wonderful spacious and naturally lit room with large windows on three sides overlooking the fields and the other farmhouses. The forth side faces the engineer's room, separated by a large double soundproof window. The room is spacious, with a high ceiling. The saddle roof construction has been opened up when restoring the old farmhouse, and there's probably 15 feet from the wooden floor to the peak of the ceiling in the middle.

I put up my own gear (a Würlitzer electric piano from the 60's and a Fender Rhodes electric piano from the 70's) next to the studio's acoustic grand piano. The three pianos form a horseshoe, much like the farm buildings. The drummer puts up his drum set; the percussionist all his different congas, batás, shakers, tambourines, etc.; the guitar player unpacks his three different guitars and places his amplifier in the small sound proof room next to the large room. He wants to be able to work with some volume to get the right sound, and for that reason his amplifier needs to be isolated, sound-wise. The bass player installs his upright double bass and his electric bass, and the saxophone player assembles his tenor, alto and soprano saxophones and places them in their saxophone stands.

After about one hour we're installed in each our corner of the room, facing each other. We form a horse shoe (!) to leave the forth side open towards the engineer's window. He walks back and forth between his engineering room and the recording studio to put up microphones and line drivers to connect all our instruments to the digital multi track recorder.

Box 1

Phase three. Jamming and recording

We started out with the framework that I felt most comfortable working with to 'get the musical dialogue initiated': a slow groove with a simple and repeating two-note melody embraced by a slow descending, equally simple harmonic structure. The framework was titled *Hymn for Andreas*.

Neither of our individual instrumental parts was discussed prior to the first 'take', [52] only that I'd start on the grand piano and that the double bass player and guitarist probably would solo sometime during the recording. Off we went. One, two, three and four-and.

> After introducing the theme a couple of times, first me alone on the piano, then sax and guitar entering, it seemed unanimously like the right time to go into the next section for soloing, and the bass player took the lead. A very nice melodic double bass solo filled the room, accompanied by my very scarce piano chords and some simple drumming. After a while the bass solo seemed about to close (we could hear it in the structure of his playing, and he also looked around to signal some change coming up). The guitar player took the lead with the most insisting phrase in a very reverberated timbre. We all followed that inclination of opening up the sound, of making the music a little more insistent. I played more intensely higher up on the keyboard, the drummer shifted to a more intense and steady groove, the percussionist entered on congas. The music changed into a new scent of more energy and intensity. When the guitar solo came to a close, we ended up mirroring the introduction, closing by increasingly more scarce and delicate playing. We spontaneously and unanimously ended the jam on the last note of the melody.

Box 2

Take one of *Hymn for Andreas* was 'on tape'. As customary for recording studio practice we initially – before leaving our positions in the recording room – briefly shared our immediate sensation of this first take. Everybody had a good feeling about it, so we took off our headphones and went into the engi-

[52] A 'take' refers to a recorded version of a song. All songs published on Traveloque are either first or second takes.

neer's room to listen to the recording. We agreed that the take comprised the 'soul' of the song, with adequate amounts of intricate surprises and tensions. Everyone was happy, including the engineer. Next song.

Analyzing from a situated learning theoretical perspective our changing participation in the changing practice of take one of *Hymn for Andreas* elucidates some interesting points:

First, let's look at the "tensions of the continuity-displacement contradiction (…) [and] the differences of power between [the changing relations, ed.] of old-timers and newcomers" (Lave & Wenger, 1991, p. 116). Analyzing the moment when I – an old-timer at that moment, having composed the framework – started to play the first round of the theme, the other musicians were newcomers. Me starting made it possible for the other musicians "to participate in a legitimately peripheral way [by providing] broad access to arenas of mature practice" (p. 110). And they did this consecutively, entering whenever they felt comfortable. And the way each of us found a way of participating in this obviously diversive and changing practice points to the fact, that "legitimate peripheral participation (…) is a reciprocal relation between persons and practice" (p. 116).

And what is even more interesting is, that these reciprocally changing relations in the course of the changing practice results in the perspectives of newcomers and old-timers iteratively shifts. For instance, the moment when the guitarplayer burst into his energetic but very ambient solo I remember myself taken by surprise, which called for a radical adjustment of my playing. At that moment I was the newcomer to the changing practice, and the guitarist the oldtimer. He knew where his solo would start before I did. Analysis suggests embracing the unpredictability of the changing (jam) practice to be connected to the changing participating in that practice. Also, analysis suggests that the diversity (of different instruments and musicians and ideas) becomes a resource for this changing practice. But what holds this unpredictable, changing, diversive collective practice 'together'?

As Lave and Wenger state "Activities, tasks, functions, and understandings do not exist in isolation; they are part of broader systems of relations in which they have meaning" (Lave & Wenger, 1991, p. 53). This

analytic point adresses the meaning of practice, and the notion of what practice is *about*. The changing relations of practice seem to be iteratively negotiated on a small, pragmatic scale as analyzed above, but on a larger scale participation seems guided by a teleological perspective of meaning – the entwined sensation of being in the farm houses, with the people in the rooms, the time of day, the scent of fresh coffee. It all came together during the jam session. Somehow we all 'knew' where this song was going, but at the same 'not knowing' exactly how to get there. Diversity and unpredictability seemed bounded by a common notion of meaning, a collective telos.[53] I shall return to this analytic point.

From here on we recorded the remaining seven frameworks in more or less the same manner. On some occasions we decided record two consecutive versions, if for instance the drummer and the percussionist wanted to try another groove. No frameworks were recorded more than twice. A couple of weeks later I met with the engineer to mix a final stereo sound landscape. The file was sent to a CD printing facility and less than two months after the overnight recording session on the farm Traveloque had turned form artistic vision into a material matter. Working around the dogmatic artistic idea of strong grooves and simple melodic, harmonic structures as framework for a jams recording session contributed with many new questions to my ongoing entwined artistic and educational endeavor of jam. Phase four unfolds how.

Phase four. Jam concerts

Three interrelated activities stemmed from the release of Traveloque. First, we had regular concerts with the band, playing the songs in extended versions. Second, I started using the frameworks for my teaching musical interaction and jamming at the academy of popular music. Some of the melodic phrases even had lyrics composed by students or by myself. And third, seeing how well the songs served as framework for working with developing skills of spontaneous communication *through* playing the songs, we decided to com-

[53] Lave (1996) states how "the notion of telos seemed useful in turning the focus away from (…) goals set by societal, cultural authorities (…). It encourages instead a focus on the trajectories of learners as they change." (p. 156)

bine the concert and the teaching format by arranging an educational tour with the band to four pre-academy music courses around the country. I owe this idea to a colleague asking: Why don't you play the songs *with* the students instead of playing concerts *for* them? This made me realize how my perception of my artistic work on jamming needed to be bridged even closer to my educational endeavors of providing for others to learn to jam. The following section unfolds how arranging and participating in these jam concerts constituted learning on behalf of everyone involved, including myself.

Historically the pre-academy jazz and popular music courses were established on conventional notions of (de-contextualized) one-on-one teaching supplemented by band activities, all in conventional educational settings with daily schedules and student-teacher appointments, much like the educational practice of music academies. This also included conventional hegemonic teacher-student relations and consequently rare joint musical activities of students and teachers. [54] The idea with the jam concerts was to challenge these conventional and binary assumptions of how learning takes place. The jam frameworks of Traveloque seemed apt for this endeavor.

Convincing the band teachers on the courses to have the Traveloque band visit the schools took some persuasion, including finding the financial means for the venture. On the other hand our band represented highly acknowledged musicians, and the opportunity for the students to meet 'the cats' was tempting for the schools. I prepared simple sheets of music for each of the eight frameworks and sent them to the band teachers well in advance. Copies of the CD Traveloque were available in record stores, but as far as I know only few students actually bought the record beforehand. The band teachers (and also some one-on-one instrumental teachers) introduced some of the songs to their students in a sketch-like fashion much like my own cassette-tape introduction to the band the year before. Too tight assumptions about what the songs should sound like would be un-productive to the en-

[54] Please cf. Scott (2004) for a learning analysis of teacher controlled (in my reading) hegemonic 'jam sessions'. In a situated learning theoretical analysis this might be called a 'situated instruction' (Lave, personal communication, Rhythmic Music Conservatory, Copenhagen, May 2012) holding significant contextual ambition but being strongly didactically designed.

deavor. [55] The ambition of the band and the students together making completely new interpretations of the frameworks somehow came across from the start.

The following ethnographic account and the subsequent situated learning theoretical analysis unfolds how jamming with The Traveloque Band for the music students turned out to be a very powerful way to learn and to change.

> It's an unusual feeling. We are going to give a concert with young musicians we have never met, and we don't know what music to play. It all depends on who shows up and which jam frameworks they suggest to 'sit in' on. But the atmosphere in the band is optimistic. Our drummer [56] actually prefers this openness. He often gives concerts based on conceptual ideas and very few specific musical directives.
> Thirteen music students and five music teachers have shown up. We're six in the band. That makes a total of twenty-four. The hosting musicians already have put up most of the gear and we supplement with stuff of our own.
> After everybody have introduced themselves we start planning the afternoon session: Who wants to sit in? On which songs? The hosting teacher and I start negotiating with all the musicians toward a final repertoire sketched on the chalkboard. To keep the music strong I ask to have only one rhythm section musician at a time 'sitting in'. The number of horn players is optional. Now we're ready.
> Our first song is based on a shuffle groove in five fourths called Fat Tuesday. [57] Philip on sax, Martin on trumpet and Mark on double bass 'sit in'. The rest (drums, piano, sax, percussion, and guitar) is the original band. The drummer starts, setting the tempo. And I enter on piano. We want the groove to be set and comfortable from the very first moment. After a short while our 'new' bass player joins on top of my left hand piano bass-line.

[55] This issue actually has been quite crucial in many cases. Of course listening to versions of songs and frameworks cannot be excluded from the preparation of such endeavors. The significance of deliberately doing things to change future versions only becomes even more apparent.
[56] Not the drummer on the recording but another strong groove-jazz and funk jam drummer.
[57] English for Mardi Gras and the name of a New York jazz club on 21st street that I visited in 1989. The groove is very simple in its basic structure and holds only one chord, leaving lots of room for ingenuity, variation and interpretation – interaction.

> The groove 'waits' for the melody to start. Here they come. Three horns, including the band's own sax-player. They sound awesome!

Box 3

It's obvious to me that the sound of this 'new' band constellation generally has preserved the sound of a professional and experienced band. Of course the bass player lacks details in his playing, but the fact that he's 'wrapped' between a professional drummer and pianist makes him fully aware of, what the groove should sound and feel like. And he fulfills the part quite well. Analyzing Mark's participation through the lens of situated learning theory reveals how masterful standards provide "opportunities for understanding how well or how poorly one's efforts contribute (…), [how this becomes] evident in practice, [and how] legitimate participation of a peripheral kind provides an immediate ground for self-evaluation" (Lave & Wenger, 1991, p. 111).

Mark's participation is 'of a peripheral kind' insofar as the quality of the groove does not solely depend on him (Remember how we started the groove not exposing him as not knowing what practice is about. His peripheral participation is legitimate all the way through. Also remember how I started *Hymn for Andreas* in the studio). From a situated learning theoretical perspective Lave and Wenger (1991) conceptualize how an "arena of mature practice" (p. 110) – the jam groove sounding and feeling just right – is a precondition for newcomers knowing what practice is *about* and then being able to participate legitimately in (different) peripheral ways. The jam concert of the framework of Fat Tuesday represented such diverse ways of participation in an un-mistakenly mature practice. [58]

[58] Kristensen (2000, 2009) shows through situated learning theoretical analysis how adolescent Cuban musicians gradually take responsibility for the sacred music at Santeria 'fiestas'. If the music is not 'good enough', the Santero (the old experienced musician) immediately takes over. You wouldn't want to loose the spiritual contact with the deities. Kristensen's main analytic point here is, that neither the master nor the apprentice – contrary to conventional Western world educational assumptions – consider this 'intervention' disrespectful or condescending. The quality of the music – the meaning or telos – is of everybody's concern, regardless. And the moment of the master taking over constitutes a moment of difference (Lave, 1996), a moment of learning.

Another example from the jam concerts reveals a similar analytic point but from a different angle. Whenever a drummer wanted to 'sit in', we kept the band drummer on stage as well, making the two drummers performe at once. Prioritizing the groove first of all to be strong and 'dancy', the position of the drummer is too fragile (and too noisy and dominating) to leave solely to an unexperienced musician.

> It was always a delicate challenge for Alexander, the experienced band drummer, to balance his playing with the young drummer. It was a matter of leaving just enough space for the adolescent to experience taking responsibility but on the other hand never once having him lose the groove.
> For Alexander this was always an exciting moment. Sharing a common space of two identical instruments required a high degree of sensibility and adjustment on everyone's part. And this was a mutual task: to play what was needed at that particular time and place.
> One moment, when the two drummers decided to take a mutual drum solo, the attentive collaboration became remarkably visible. They played with their different sounds and rhythms, they laughed (both literally and through humorous musical ideas), and at the same time Alexander showed how this playfulness never once compromized the feel of the groove.
> The adolescent drummer told afterwards how this had been a jam session he would never forget. *Now* he 'knew' what Alexander meant by 'being a drummer at a jam session' (personal communication, 2001).

Box 4

'Sitting in' neighboring a colleague on your own instrument makes the 'communication of masterful standards' very detailed. It also points again to the *aboutness* of practice or what we could analyze as the telos of participation (Lave 1996). The telos, the direction of meaning for both Alexander's and the adolescent drummer's participation is embodied in the sound and the feel of the music, in the groove being 'dancy' and strong. The sensation of the groove becomes inseparable from the changing participation, consequently of what is being learned by the two drummers, the 'learning curriculum' (Lave & Wenger, 1991).

The resourcefulness of the diversity and the unpredictability of the improvisational collective enterprise was communicated in all aspects of the jam concert. Embracing the fundamental unpredictability of setting up the jam session, of agreeing on the repertoire, and on securing everyone interested in sitting in to get a spot. It all communicated to teachers, course leader, students and our own band as well, that our mutual practice was deeply improvisational and dependant on this diversity. [59] And of equal importance, that this unpredictability by no means was juxtaposed plaing music of the highest quality possible.

Generally the two analyses reveal how learning is deeply integrated in this changing participation in the changing practice and involves "a telos of changing degrees and kinds of powerfulness and powerlessness which are dialectically constitutive of each other" (Lave & Packer, 2008, s. 40). And how this telos is dependant on and inseparable from the communication of masterful standards (Lave & Wenger, 1991) on different levels.

Phase five. Discussion

The analytic concept of CoP was introduced within the framework of situated learning theory, but has often been 'read' (often in de- and prescriptive ways) as an arena for individual (although partially relational) endeavors. It arguably has been difficult, from our conventional schooling perspective, to grasp the deep collective nature of the practice and hence the embedded differences and changing relations as something constituting learning.

The entwined artistic and educational endeavor of Traveloque shows us through an example of changing participation in a highly collective changing practice – jamming – the profoundly embedded collectivity of social practice, which forces us to ask some new questions about what constitutes this changing collective practice. How embracing the unpredictable and considering diversity as a resource may provide opportunities for chang-

[59] The issue of diversity as an explicit resource for practice contrasts conventional Western school discourse, where comparativeness (through grades etc.) provides a built-in precondition for some succeeding, others failing (see for example Varenne & Dermott, 1998). Cf. also Szulevicz (2010) for an analysis of specific locations on a Danish farming school where failing is not an option.

ing participation and changing relations. And how such ongoing changing practice may be analyzed as collective *per se*.

You might say: 'Well, of course jamming is collective, but when you talk about jamming and learning to jam, you need to take into account the individual differences, the individual backgrounds, the individuals' different learning styles and so on'. No, my point is that this individual perspective needs to be subordinated our understanding of the collectivity of the changing practice. Analyzing participation in jamming in a situated learning perspective shows us how the fact that practice is changing *per se* is due to a reciprocal relation between on the one hand matters of diversity and unpredictability, on the other hand matters of mutual meaning, possibly conceptualized as a collective telos. And to understand learning as a matter of changing relations in such changing collective practice we arguably have to develop our recognition of, what constitutes this changing collective practice – and *then* analyze this deeply contextually embedded changing participation as learning.

Accepting this argument this study offers from an educational perspective a new set of questions to how the ways of the band (and the jam) and the ways of schooling might bridge. And arguably also how dissolving conventional dichotomies between artistic and educational practice, between individual and collective practice, and between participation as newcomers and old-timers helps us to discover important learning taking place through changing participation in changing collective practice.

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5 Come Together

Bridging perspectives, asking new questions

> It was a funky record – it's (…) one of my favorite Lennon tracks, let's say that. It's funky, it's bluesy, and I'm singing it pretty well. I like the sound of the record.
> You can dance to it. I'd buy it!
> (John Lennon in Sheff, 1981)

Come Together was originally intended as a political campaign song for writer, psychologist and activist Timothy Leary running for office in California but ended up on Abbey Road instead.

> I was a bit miffed that Lennon had passed me over this way… When I sent a mild protest to John, he replied with typical Lennon charm and wit that he was a tailor and I was a customer who had ordered a suit and never returned.
> So he sold it to someone else.
> (Leary in Turner, 2005)

What does this journey on the long and winding road of investigating jamming and /as learning offer in terms of questions and prospects for our understanding of learning and of social life as such? I will discuss the perspectives and questions that my work offers from three different angles: First I offer some theoretical perspectives and questions to the ongoing development of the theoretical framework of situated learning theory. Second, I offer some educational perspectives on popular music interaction. And third, I close this chapter by broadening my work to perspectives on everyday social

life and learning in general to benefit from thinking and acting in ways of the jam.

Let me start by summarizing my argument so far: In article A I have demonstrated how funk jamming constitutes a circular and spiral social process of iteratively changing foci, of openness to change, and of continuously reflecting and balancing one's way of engagement. And how this process is guided by a common notion of 'making the music feel good' and 'making them dance'.

A situated learning theoretical analysis of funk jamming in New Orleans second line shows in article B how changing participation in such changing practice constitutes learning. I show how second line practice offers access to multiple ways of participation, and how this changing participation is inseparable from the changing music. I provisionally conceptualize this notion of mutual meaning and direction as a 'common third' (a concept I then leave behind and offer a sceptical reaction to later in this chapter).

In article C I take the argument to a seemingly unexpected place for thinking about jamming, namely leadership. I show with my co-writer how a situated learning theoretical analysis of leadership practice and learning can be informed by a funk jamming perspective. Analyses demonstrate how acknowledging diversity as a resource and embracing the unpredictability of a collective changing practice of improvisational participation constitutes learning for everyone. And again how the changing participation is circumscribed by and at the same time construing a mutual sense of what practice is about.

My analyses in article D of an entwined artistic and educational endeavor support the argument of acknowledging diversity as a resource and embracing the unpredictability of the changing practice to provide opportunities for changing participation circumscribed by practice's 'aboutness'. The notion of what practice is about is particularly detectable here due to the sounding materiality of the music, and I demonstrate how the 'aboutness' of practice is communicated through masterful standards in different ways and by different 'masters' of the imminent activity.

And finally, chapter 3's situated learning theoretical analysis of how I have been an apprentice to my own changing practice supplements the arguments brought forward in the articles. Analysis supports notions of diversity being a resource, of embracing the unpredictability of the changing practice, and – probably most surprisingly – how the seemingly solitude of writing can be analyzed as a longitudinal process of changing participation in a changing collective practice much like (funk) jamming.

In all the articles and in chapter 3 The Long And Winding Road I have put an effort into showing, how practice (musical, everyday, research, and otherwise) is historically construed and at the same time dialectically in motion. How this 'practice in motion' from a situated learning theoretical perspective makes feasible different ways of participation. How the changing participation and the changing practice are *per se* inseparable. And how the 'aboutness' of practice guides the changing participation.

Considering the analytic framework of situated learning theory itself to constitute such a 'practice in motion' brings me to this chapter's first heart of the matter: How can my work be said to offer new aspects to the ongoing development of a situated learning theoretical framework for analyzing changing participation in changing practice as such?

Analytic conceptual speculations

Theorizing on what constitutes the collective improvisational process of funk jamming and subsequently analyzing this practice from a situated learning theoretical perspective seems to have enhanced a number of analytic aspects on learning. As I have argued the developed aspects are highly entwined, but for readership clarity let me look at them one by one: First, the notion of, what practice is *about* and what seems to be guiding participation, second, the collectivity of practice, and third, the improvisational aspect of participation in that collective practice. Finally I offer some speculations on whether we might conceptualize these entwined and inseparable analytic aspects of situated learning theory *as* 'jamming'.

The *aboutness* of practice

My processual theory on funk jamming and situated learning theoretical analyses of different practices have again and again brought the entwined issues of what practice is *about* to my attention. Not only as a social and relational aspect of the individual's changing participation but rather as a precondition for participation and for how participation changes. What is practice *about*? And how does practice's 'aboutness' guide the changing participation?

In article A Funk Jamming I analyze how the social process of jamming in the perspective of the musicians is guided by overarching notions of 'making the music feel good' and 'making them dance'.

In article B Bringing Drumsticks I show how notions of 'aboutness' come across in different ways: I analyze second line and funeral parading and jamming in general through the situated learning theoretical concept of directedness and demonstrate notions of 'aboutness' on two levels: The immediate 'aboutness' of making a strong groove and making the music feel good, but also – however only vaguely elucidated in this work – about making sense in social life in more general terms exemplified by the funerals brass band's intricate balance of playing a mournful hymn and only minutes later bursting into joyful partying, together honoring the deceased and the ones left behind.

In article C Embracing I demonstrate how the 'aboutness' of practice is both circumscribing and being construed in the course of the collective changing practice of developing a mutual sense of what a cross-disciplinary art school curriculum might look like. And in article D Jamming the 'aboutness' comes across in a very sensible and materialized perspective as the music itself. From a learning analytic perspective, communicating the 'aboutness' through the collective practice from different positions at different times guided by the 'aboutness' is shown to constitute pivotal access to differences to note.

A little sceptical comment is needed at this moment stemming from what some might label among the disadvantages of the article-based model of dissertation writing. However, I chose to acknowledge this opportunity to learn(!): In article B Bringing Drumsticks I provisionally conceptualize this complex aboutness as 'common third', a concept that I have found increasingly conflictual and have since left behind. Let me argue why: In the same article I also analyze, how the changing participation and changing practice appear to be not only interdependent but inseparable. These two arguments seem to conflict, and I now argue that the notion of 'common third' seems to be a difficult analytic perspective to use when setting off from a social practice theoretical stance: Is it possible to analyze what practice is about as a 'common third' separate from the changing participation of person(s) acting as part of that practice, and still maintain a social ontological and practice epistemological perspective? Does the notion of 'common third' unavoidably tempt us to analyze learning by reproducing individual notions of relations between individual persons, artifacts and the world? And are we then tempted to separate persons' actions from how those actions materialize together with other persons' actions?

Providing a renewed in-depth exploration of the *aboutness* of practice including a thorough review of its proximal scientific field is beyond the scope of this dissertation. But I will briefly touch upon a couple of possible veins that future research on the 'aboutness' of practice arguably could pursue: Developing a collective position of the analytic concept of 'telos' in a situated learning theoretical understanding of the "direction of movement in which the change (...) takes place" (Lave & Packer, 2008, p. 20) might be a viable route to follow.

Also gadamerian philosophical play theory might hold promising perspectives in scrutinizing practice's aboutness. For example setting off from the notion of a game onlying being a game insofar as the participants are being played by the game (Kristensen, 2013, p. 27) might prove fruitful to analyze learning and change as engaging in a collective practice on practice's own (changing) terms.

And finally, returning to the realm of groove-based music: We speak of a good performance or a good jam session in terms of '2+2 equaling 5' meaning: 'Not only could neither one of us have done this by ourselves. And not only was this the result of us adding all our efforts and skills. What came across was something *more* than a mere sum of parts. Something beyond an addition of individual contributions into a mutual, coherent whole.' As already reported in chapter 9 Being For The Benefit Of Mister Kite! Sawyer (2003) and la Defénse (2011) both have addressed this notion of musical emergence in groove-based music such as funk, and widening this musical concept toward a general notion of practice's 'aboutness' would arguably extend some of the musical arguments presented in my own work here.

The collectivity of practice

As I argue on and off througout my work it's so difficult for us to conceive of human activity not to be – at the end of the day – explained through individual actions, leading to individual changes of essentially indvidual practices, aims and goals, hence of learning to be an essentially individual matter. This is a way of seeing the world that is so deeply inherited in Western societal and schoolish dicourse, however entwined and relational perspectives we try to apply to our analyses of learning as changing participation in changing practice.

Based on my empirical analyses I argue that we might gain not only a potentially new way of arguing for learning to be situated but also new insight into what constitutes changing participation and learning if we speak of and analyze practice as collective *per se*. The question from a jamming perspective is: Does the concept of 'collective practice' hold potentials for dissolving dichotomous assumptions of the individual versus the collective and practice and knowledge, "putting the collective social nature of our existence first" (Lave, 1996, p. 157), as has been the ambition for situated learning theory since 'day one'. And arguable doing so with a deeply empirical and metaphorically strong concept like 'jamming', as I speculate shortly.

My empirical analyses here enhance in different ways the significance of the collectivity of practice. Looking at practice as profoundly collective forces

us to analyze how different ways of participation are made possible from the perspective of the changing practice itself, potentially avoiding pitfalls of individuality and linearity when analyzing learning. What if we analyze learning through practice distinctively from a collective perspective in the first place, instead of the (for our schoolish minds) tempting thought of starting our analysis from an individual perspective? Future research will have to go deeper into these matters.

Connected to the collectivity of practice is the notion of 'diversity as resource' introduced in article C and further developed in article D. From a jamming musician's perspective diversity comes across as the most natural and basic resource for playing together and for engaging in a common musical practice in the first place: Drums, bass, guitar, piano, horns. Analysis of jamming reveals how diversity *is* a powerful resource that could not be ignored. Analyzing any practice from a learning perspective might involve discussing whether diversity seems to represent a resource for persons' changing participation from a collective perspective. I show in article A how funk jamming is about listening for different resources and at the same time being open to *any* kind of resource.

I also show (in article B) how second line parades in New Orleans represent such openness, where diversity arguably not only is a resource but a prerequisite for the music to sound and feel the way it does. In a leadership perspective we show in article C how providing for changing participation in changing practice in a social practice theoretically informed situated learning perspective constitutes acknowledging (artistic and educational) diversity as resourceful arena for discovering new differences to learn from. And in my own recording endeavor (article D) I specifically show how the (musical and otherwise) diversity becomes the very pivot of the enterprise, artistically as well as educationally. My point here would be that putting the collectivity of practice first in our situated learning theoretical analysis would emphasize our perspective on diversity as a resource for the improvisational development of practice, and on learning as a matter of noticing differences.

And arguably this notion of 'difference' as a way to think about learning can seal the argument for now: Conceptualizing the notion of difference as a metter of acknowledging 'diversity as resource' underlines the profoundly

collective nature of the practice within which these differences show. The concept might serve to enhance both the point made in article A (Funk Jamming) about the deeply embedded dialogical traits of the social process of jamming, and the point made in article B (Bringing Drumsticks) about the inseparability of persons' changing participation and the changing collective practice itself.

An in-depth examination of the analytic potential of a concept of the collectivity of practice based on these speculations is beyond the aims of this dissertation and must be relegated to another, longer work on the subject.

The improvisational aspects of participation

My theorizing on what constitutes the social process of funk jamming as well as the situated learning theoretical analyses of jamming, leadership and everyday life highlight the improvisational aspects of participation in changing practice. In article C Embracing we analyze how we (and our collagues) embrace the unpredictability of participation to allow for our collective practice to 'show itself', to move and to change. In article A Funk Jamming I show how the social process of jamming is first and foremost about such an 'openness to change'; In article B Bringing Drumsticks I show how 'bringing drumsticks to funerals' is an everyday approach to being a musician in New Orleans and at the same a nice metaphor for being prepared to whatever happens and whatever the situation (musical or otherwise) calls for.

I show how the rough and unpolished repertoire of second line (and of my own recording and concert endeavor) provide nice examples for how the inclusivity of practice makes room and opportunity for embracing the unpredictable and thus for improvisational participation on behalf of everybody involved. And I show how leadership analyzed through such a perspective involves notions of seemingly loosing leverage, of dissolving conventional hierachical dichotomies, and of shifting a hegemonic perspective from 'roles and aims and goals' to hegemonizing the collectivity of practice and what practice is about. Indeed ways of the jam. I will return to this last argument toward the end of this chapter.

Again from a communicational perspective: I argue that an enhancement of the improvisational aspect of the analytic concept of participation holds potential for reinforcing the situated learning analytic aspects of the dialectics of action and reaction on behalf of everyone engaged. Putting renewed conceptual focus on the changing participation as improvisational would bring forward in our analysis the actual changing practice of such actions and reactions. Whereas the analytic concept of (legitimate peripheral) participation might for some resemble a somewhat more passive or purely *re*active perception of a situated learning theoretical analysis of changing relations – making such analysis ripe for prescriptive emancipation.

Jamming as an analytic concept

If we accept the argument that changing participation and the iteratively changing collective practice and what this practice is *about* are *per se* inseparable (in the case of jamming materialized as the ongoing changing musical whole of individual parts guided by 'making them dance') we can ask: What happens if we try to conceptually bridge the above perspectives into one single concept? What if we conceptualize our analysis of a collective practice of improvisational participation and what this practice is *about* in one term – as 'jamming'? Does 'jamming' as analytic concept hold potential for seeing aspects of learning that we otherwise find so difficult to grasp? And does such a concept offer a way to conceive of the collectivity and aboutness of practice to be the first thing we look for, when we analyze learning as changing participation? In the following paragraph I will argue for such an umbrella-like conceptualization to hold some potential. And in the subsequent sections on educational and everyday perspectives I offer a couple of superficial analytic sketches derived from such speculation.

In the empirical examples of article C Embracing the Unpredictable the collectivity of practice, the improvisational participation and what practice is 'about' surface as an emerging cross-disciplinary artistic and educational domain. Again the changing collective practice and the different individuals' changing participation in that practice seem inseparable and inseparable from what practice is about. Speaking of one without the others hardly makes sense in this perspective. Practice is not only 'shared' (Lave & Wenger,

1991, p. 49) but materialized in a collective and changing form guided by strong common notions of 'aboutness'. Similar analytic points rise in article D Jamming and Learning, now fortified by the empirical fact that the sound of the collectively played (and negotiated) music constitutes the inescapeable audible materialization of the individual persons' actions. Here the 'aboutness' surfaces as 'the good music' which becomes a very tangible perspective also unfolded in article A Funk Jamming and article B Drumsticks.

I contemplate if 'jamming' as an analytic concept enables us to analyze 'improvisational participation' as a relational matter in light of what the collective practice is 'about' and profoundly based on the notion that the perspectives are inseparable in a social practice theoretical sense of situated learning theory. This would reinforce the analytic position of putting the changing practice's 'aboutness' and collectivity *first* when analyzing learning. Analyzing from a situated learning theoretical perspective of 'jamming' arguably would enhance such a deliberate change of 'hegemony of analytic perspectives'.

An analytic concept of 'jamming' holds yet another advantage concerning the reading of situated learning theory that arguably should be scrutinized further: The fact that the concept itself holds such strong connotations of an *actual* practice could prove promising for its sustainability against at least pre-scriptive applications. Its metaphorical power might prove helpful insofar as many of the activities and situations to be analyzed from a situated learning theoretical perspective as jamming would have to be 'translated' into a musical and highly abstract world, hopefully illuminating some of those intricate aspects of collectivity and participation that jamming as well as learning hold.

Educational perspectives

Of course my aim of producing arguments as the ones above is to contribute to the ongoing development of how we think of learning and schooling concerning popular music and music in general. However, concurrent with a situated learning theoretical stance, prescribing how specific educational approaches should be applied in specific contexts is outside the compass of

such a position. What I *can* do is offer examples of such activities and sketches of situated learning theoretical analyses through the perspective of my newly developed concepts.

In the four articles I point to a number of educational factors that arguably would prove beneficial for jamming to take place: I point to the fact that the repertoire of most funk music is highly circular and repetitious. Played in open, flexible arrangements I show how it provides multiple opportunities for diverse and self-corrective engagement. I also show how the rough and unpolished aesthetics of New Orleans second line funk provides a similar inclusive and diversive atmosphere. The 'rights-and-wrongs' are substituted by musical fertility and by many, most often unpredictable, ways of engaging in the musical togetherness. A multitude of possibilities for action in an enterprise of many faces and directions, but at the same tiem circumscribed by a clear set of aesthetic and ethic assumptions on what practice is *about*.

I also discuss the role of the teacher in articles A Funk Jamming and D Jamming and Learning. First of all, I show how I as the more experienced musician always participate as a member of the band. However, this does not unequivocally point to cemented positions of old-timers and newcomers, as I show specifically in article D. The relation of old-timer and newcomer is an interchangeable relation and deeply guided by the mutual activity and what that activity is *about*. However, as I also show in article D, it often seems to be the task of the more experienced participant (at any given moment) to communicate masterful standards – not only in a musical sense of a 'strong groove' but also in generals terms of what practice is *about*, its inclusivity, diversity, unpredictability, and so on.

It is appropriate here to mention a few examples of such practices, although in-depth analyses of those practices are beyond the scope of this dissertation and certainly would deserve more careful scrutiny. The first example comes from my own 'backyard': The music club of Kucheza in Aarhus, Denmark. Kucheza is Swahili for having a good time with music, dancing, people and food. Swahili does not have a single word for music. Kucheza is a music club of often more than one hundred children and adolescents who meet in smaller groups with experienced musicians every week

in order to 'kucheza'. Contrary to conventional music schools in Denmark no individual lessons (on instrumental skills) are offered. Only bands. And repertoires and aesthetics are harvested from Latin-American and North-American relams of groove-based music, including New Orleans funk by the way.

As I also briefly mention in article B having the kids play indoor soccer while others jam on drums and percussion is one of the ways that I – as experienced musician *and* soccer player – try to establish an atmosphere of playfulness, communication, 'thinking up stuff', making up our own songs, etc. Both activities are open to a multitude of ways of engagement and at the same time you can't do it alone. What soccer is *about* (scoring goals by collective playful effort) hopefully rubs off on what music jamming is *about* (together establishing a groove and changing it). Recently a practice developed into a 'rule': whenever a soccer team scores a goal the drum jam stops. When the soccer game I resumed drummers start building a new groove. Everybody's attention towards the soccer game *and* the changing music enhanced the feeling of the two things being deeply connected in yet another perspective. (Cf. also my note on beginnings and endings in chapter 3).

Another empirical example also connected to Kucheza music club: Every Saturday morning around ten o'clock between ten and fifteen parents and grand-parents show up at Kucheza together with their (grand-)children, aged between one and six. Some of us adults are experienced musicians as myself, others just love music and want their kids to love music as well. We have developed a mutual repertoire of songs and musical games that we can choose from, and both kids and adults suggest songs and games. This may sound like an ordinary music class for kids and adults. But no, a couple of things differ: There is no teacher, the children are allowed to participate in any which way they prefer, no correction is allowed on behalf of the adults, and the adults are obliged (yes!) to play music and dance and play the games, showing full and unconditioned engagement in the collective endeavors. The kids can go to and fro, play in the other room, or go out in the kitchen and grab a piece of bread or a glass of water. What you (often) get is an atmosphere of multiple ways of engagement to the sound good music. The kids

can choose to be a part in anywhich way they please, improvising how they at any given moment feel like engaging themselves. Being together across generations around music and play and bodily movement and food and coffee is a nice place to be. Kucheza. What we learn is for others to scrutinize in future scientific endeavors.

With these examples in mind, my educational argument in other words circles around keeping an eye on possibilities for inclusive and diversive (musical or other) ways of participation, on how we clearly can communicate what practice is *about* and on putting the analytic telescope first and foremost to the collective eye. And then hopefully be able to provide sustainable alternatives to those prescriptive and goal-directed activities of a conventional didactical sort that often seem to be a first choice, given our Western school upbringing.

Everyday perspectives

Broadening my work to perspectives on everyday social life and learning in general, how can we benefit from thinking and acting in ways of the jam? How can we from a jamming perspective analyze how we coloquially engage in and develop identities through our changing relations with other persons, artifacts and the world?

At a recent researcher meeting at the university a colleague of mine said: 'Well, the way I see it, we're for example jamming right now, having this round table conversation. Someone starts, setting a 'tone' and then we all add on little melodies, in unpredictable ways' (personal communication, April 2014). And I might add: What if we look at the diversity of us sitting here and in what ways we acknowledge that resource for our collective changing practice? And then analyze that as opportunities for learning?

Living in New Orleans has brought many examples of 'ways of the jam' in everyday life to my attention: Parents patiently waiting for their kids studying little flowers growing by the sidewalk; second line parades starting one or two hours late due to the tuba-player caught in traffic; funerals lasting much longer than planned due to an exceptionally catchy and fertile second line jam session that 'got out of control'.

And again from my own backyard: A recent concert with our community choir had been announced to start at 1:30 PM on our website, and to start at 2 PM in the local newspaper – to considerable distress for some. But it turned out to solve 'itself' because we decided not to make a problem out of the situation but to 'make the best of it'. People obviously turned up somewhere between 1 PM and 2 PM, having quite different expectations as to what would happen when. We told a story from Cuba about a concert with worldly renowned rumba group Los Muñecitos being cancelled, because 'noone seemed to be able to find the speaker systemen and now the musicians had had a little too much rum to play anyway'. This loosened up the atmosphere (sic!). We suggested singing 'fællessang' (common song) for the first half hour and encouraged people to talk a little with their 'neighbor' or watch the kids play in the center isle between the songs.

Now, what does a brief jamming and learning analysis of this Sunday afternoon has to offer? In the context of a Danish church of serenity and knife sharp rituals, this was truly a moment of difference for a lot of people. We all embraced the unpredictability as a potential for a new collective practice, *through* which changing participation constituted learning on behalf of everyone in the church. And again what practice was *about* became indisputeable: singing, having a good time together, being engulfed by the sound and the room. The sound of two hundred people singing is unmistakeably collective sensation. If you have tried changing your engagement in such a collective event of music (in a choir or in church – or in second line) simply from joining to being silent, listening to the sound, you'll know instantly how peripherality is highly legitimate: You're part of the changing practice anyhow, just in a different way and in a different relation to the others and to the collective changing practice itself, the sound. This is also a 'way of the jam'.

Closing comments

Ways of the Jam is a title intended to illustrate the inseparable dialectics of changing relations and changing practice: The ways the music changes participation and the ways the participation changes the music and how these perspectives are analytically inseparable from a situated learning theoretical perspective.

Somehow this aspect is already integrated in a social practice theoretical reading of situated learning theory. However, I suggest that an analytic concept of 'jamming' supported by notions of collective practice and improvisational participation might help us in our situated learning theoretical analysis by enhancing our focus on what practice is *about* from a deeply collective stance, and then to look at in what ways this aboutness involves diversive ways of engagement and how this is embraced through improvisational activity. And from *this* platform analyze learning as a matter of changing participation in changing (collective) practice.

In other words, it appears as if the analytic framework of situated learning theory in light of funk jamming practice would benefit from enhancing the improvisational and collective analytic aspects through concepts such as 'collective practice', 'embracing the unpredictable', and ' diversity as a resource'. Concepts that help situated learning theory 'on its way' into a more general understanding of how persons develop knowledgeability in relations with each other and with the world. Mid-level theoretical concepts that help elucidating the analytic potential of situated learning theory to facilitate it not being applied in purely de- or prescriptive manners, and to aid its analytic potential for actually changing the way we think of learning (consequently schooling) in Western society.

New empirical and theoretical endeavors may excavate such perspectives, and I sincerely hope my analyses and examples have paved a way ahead for many kinds of improvisational ways of participation, many kinds of changing collective practices, many 'ways of the jam'.

None of the above conceptual suggestions are intended for prescriptive or even descriptive use. They are meant to offer enhanced social practice theoretical analytic perspectives on learning as a matter of changing participation in changing practice.

As I touch upon often enough, situated learning theoretical concepts are often challenged by conventional linear assumptions of learning and of how such concepts can be used to 'design' activities and work groups and so on to fit our conventional ideas of schooling and workplace. When applied prescriptively to design, evaluate, or leverage school, band, or workplace activities they not only distort the concepts social ontological and practice epistemological heritage, they also risk compromising the fundamental ethics of a philosophical position of not reproducing binary assumptions on theory and practice, knowledge and practice, and persons and the world.

When applied descriptively the concepts may arguably do little harm except for confirming dominant assumptions of the institutional arrangements and activities described – only with new terms.

I hope for the concepts to be applied analytically on practices and activities and arrangements in order to be able to ask: What is being learned here? What constitutes the changing practice? What constitutes the changing participation? And how can we grasp the intricate connections between what practice is *about*, the changing practice and the changing, improvisational participation? Is jamming going on here? If so, how does it constitute learning?

6 Help!

A social practice theoretical stance on situated learning theory analysis

> When Help! came out I was actually crying out for help. (…) I didn't realise it at the time (…) later, I knew I really was crying out for help. (…) I am singing about when I was so much younger and all the rest, looking back at how easy it was (John Lennon in Sheff, 1981).

> I meant it – it's real. The lyric is as good now as it was then. It is no different, and it makes me feel secure to know that I was aware of myself then. It was just me singing 'help' and I meant it. (John Lennon in Rolling Stone Magazine, 1970. Retrieved May 22, 2014 on http://www.beatlesbible.com/songs/help/)

The analytic theory of learning as situated, relational, and as a social ontological, practice epistemological stance on human activity seemed to be a help explaining my puzzles on learning, teaching, and artistic practice detailed in chapter 3 The Long And Winding Road. The ongoing challenges of bridging everyday experiences of learning to engage in musical practices such as funk jamming with my job (and ambition) of sharing that lifelong joy of improvised and collective engagement found a somewhat safe haven within this understanding of learning as changing participation in changing practice.

The analytic framework of situated learning theory was developed during the 1970s and 1980s based on a number of anthropological studies on apprenticeship and fully unfolded and conceptualized in 1991 (Lave & Wenger, 1991). To elucidate situated learning theory's practice-epistemological

and social-ontological stance I commence this detailed outline of a situated learning theoretical analytic position by accounting for the philosophical, epistemological and ontological perspectives forming the analytic theory's backbone. Some of the discussions and clarifications to follow have been aired in retrospect by different scholars in order to clarify or nuance social practice theoretical foundations and the analytic intentions of situated learning theory that – at the time of its conceptual burgeoning, as I see it – might have given ambiguous impressions or might have been hospitable to pre- or descriptive purposes.

Outlining situated learning theory's meta-theoretical stance prior to unfolding the analytic concepts of situated learning theory aim to facilitate reading the subsequent account for situated learning theory through the historical arguments of its initial analytic objective and subsequent comments underlining the theory's initial opposition to conventional linear and decontextualized perceptions of how we learn stuff and whether or how we can design or control learning 'happening'.

A social ontological perspective on learning

> The region of social theory that seems richest in clues for how to conceive of learning in social terms, in my view, is that of historical, dialectical, social practice theory. Such a theoretical perspective takes learning to be an aspect of participation in socially situated practices (Lave, 1996, p. 150).

The development of a historical, dialectic, and relational perspective on learning as situated, opposing conventional cognitive and individual assumptions on human activity and identity, has been – and still is – an ongoing empirical and theoretical process. In the following section I udfold this historical, dialectic process of formulating an epistemological and ontological stance of a situated learning theoretical analytic framework.

> A reconsideration of learning as a social, collective, rather than individual, psychological phenomenon offers the only way beyond the current state of affairs that I can envision at the present time (Lave, 1996, p. 149).

Lave reflects on how she and her colleagues already in the late 1980s started formulating [60] a set of theoretical concepts to analyze learning as situated in communities of practice, drawing on empirical studies of apprenticeship and everyday learning. The quest toward a relational theory of learning evolved during the 1970s and 1980s through a number of different scholars' studies on thinking and learning in social contexts. Empirical practices informing the work included tailor apprenticeship in Liberia (Lave, 1977, 1982), the use of math skills when grocery shopping in the US (Lave, Murtaugh & de la Rocha, 1984), Yucatec Mayan midwives' training (Jordan, 1989), the work-learning settings of US navy quartermasters (a study performed by Hutchins in the 1980s, reported in its final form in Hutchins (1993), and butchers' apprenticeship (Marshall, 1972). The different studies of apprenticeship lead to the conclusion that "it was not just the informal side of life that was composed of intricately context-embedded and situated activity: there is nothing else" (Lave, 1997, p. 145) and further how

> It seems that the tailors and law participants, as subjects, and the world with which they were engaged, mutually constituted each other. That is, of course, the subject-world relation implied in a social ontological, historically situated, perspective on learning (p. 157).

These studies were obviously all about learning, all about persons developing skills and knowledge through engaging in practice, but neither behaviorist nor cognitive scientific theories seemed to provide viable arguments for how these processes of learning were relationally construed. [61]

Issues of relations between persons and the world were by no means at the heart of educational research at the time. Theories of learning conceptualized learning (although often through implicated assumptions) as a 'third person singular' project, individualized, abstract, ahistorical, and all about knowing, acquiring knowledge, beliefs, skills, changing the mind, "moving from intuition to rules, or the reverse, and that was all" (Lave, 1996, p. 145).

[60] Most widely spread through the 1991 book 'Situated learning. Legitimate peripheral particiation' written in collaboration between Lave and Wenger.
[61] Lave (2011, 1997) details how the iterative empirical and theoretical process of ethnographic practice kept leading to new questions, new understandings, and deeper empirical / theoretical arguments about learning as a relational and situated matter.

Psychological theories of learning accessible in 1960s and 70s generally had had very little influence on improving educational practices, basicly due to the fact that the dominating laboratory-derived principles of learning seemed to be inadequate when applied to more complex processes (Hilgard & Bower in Lave, 1997, p. 141). In the mid-1990s learning seemed to have disappeared from the general psychological field. At the same time educational research seemed preoccupied with didactical matters of "what elements of skills and knowledge one needs to present to learners, in what form, and in what order, to enhance the individual's encoding, storage and retrieval" (Østerlund, 1996, p. 43). Psychologies of learning had turned into educational technologies, a learning theoretical stance far from what studies of apprenticeship indicated constituted human activity and identity formation.

Developing a learning theoretical stance based on social practice theory became mainly a critique concerning these "North-American mainstream behaviorist and (…) cognitive psychological studies of learning" (Lave, 1997, p. 150), a critique of a predominant Western school discourse of learning to be closely related to teaching, of de-contextualized 'general' knowledge to be more refined than knowledge in practice, of development in everyday life to be secondary to school life, and of knowledge to be a matter of (cognitive) internalization (Lave & Wenger, 1991, p. 47-48).

In other words, there seemed at the time to be a need for a profoundly social, relational theory of learning not only addressing apprenticeship, but comprising how the world *is* from such a perspective, and how changing relations between persons and the world constitute development of identity and practice at the same time. Resnick (1987) read the crystal ball of this theoretical challenge and talked about 'bridging apprenticeships' to link what was generally perceived as the 'theoretical learning' in the classroom on one side and the everyday application of knowledge and skills during work and other activities. Lave (2011) states how from her retrospect point of view how "apprenticeship turned from a docile example into an unruly object demanding analysis in its own right, [and] it became a key to the theoretical /ethnographic crafting of a conception of situated practice" (p. 148).

Looking for a social theory of learning in the direction of sociological theoretical developments by for example Bourdieu did not seem to be a viable track to follow either. According to Lave's reading of Bourdieu, he "does not have learning in his [social, ed.] theory because he has nowhere to locate it except in the individual – since there are only individuals and groups/classes but no interacting participants" (p. 147). In critiquing Bourdieu's theoretical position on the social meaning of practice Lave states that "without a commitment to relations of participation as a basic unit of social analysis (...) it seems impossible to conceive of learning as a social, relational process" (p. 147). Arguably social practice for Bourdieu is 'societal practice', as there seems nothing in his theoretical work to explain relations between persons.

To aid the theoretical argument for developing a *new* theory of learning to explain what was going on in these practices Lave, Østerlund and Packer jointly started defining what generically constitutes a theory of learning, and they ended up with three key factors of definitional importance to any theory of learning, namely "assumptions about the relationship between the subject and the world, the telos [62] or direction of movement in which the change (...) takes place, and the mechanisms (...) whereby this (...) is accomplished" (Lave & Packer, 2008, p. 20).

Then, to further strengthen the theoretical argument for developing a social ontology of learning where "learning is ubiquitous in ongoing social activity" (p. 19), Lave and Packer set out to distinguish a social theory of learning from conventional cognitive and behaviorist theories of learning through a comparative analysis of cognitive science and Piaget's genetic epistemology, applying the same three pivot factors constituting any theory of learning. The analysis reveals (surprisingly?) commonalities between the

[62] Lave (1997, p. 146) explicitly states how telos is *not* the same as goal directed activities. Telos in this sense is probably closer related to a Greek philosophical stance of for instance Aristotle's Aegemonia, the pursue of the good life, and the vitues connected to that pursue. Please cf. Bernstein (1971) for an in-depth account for a social practice theoretical philosophical heritage with Aristotles, with Hegel, and with Marx. In Lave (1991) the telos of situated learning theory comes across as becoming a respected knowledgeable person in society, maybe even a (tailor) master, that apprentices will turn to to learn a craft in order for themselves becoming a respected knowledgeable person. In chapter 5 Come Together I discuss possible developments of such notions of what practice is *about*.

two seemingly quite different learning theoretical positions of cognitive science and behaviorism.

According to Lave and Packer (2008)

> the vast majority of contemporary theories of learning [including the two in question, ed.] presume and rest upon a polar position: their key notion is always one of moving toward scientific knowledge, and (...) away from the opposite pole, one of everyday life (p. 18).

Lave and Packer (2008) argue that this polarization of the scientific and the everyday is a dimension in theories of learning having pivotal consequences for how we conceive of learning, leading to strong epistemological conceptions of the refined versus the crude. The hegemony of 'true' learning being a matter of condensed, decontextualized knowledge, conceptualized as "the Refined / Crude Model" (p. 25). This point also comes across when etaphorically depicting this epistemological assumption with the white 'sugar cube', an intricate symbol of the socially (Western industrialized world) seemingly privileged position of condensity, distillation, and refinement, and as such the very idea behind teaching and learning in conventional schooling perspective. But however sweet and momentarily joyful, a cube of white sugar is deprived of any nourishment, any vitamin, and for sure any signs of the context from which is derives (the sugar beets or the sugar canes, the latter for one thing resulting in the sugar being *brown*).

A social ontology of learning further differs from both a cognitive learning theoretical and a developmental learning theroretical approach insofar as cognition and communication, in and with the social world, are analyzed as a historical, dialectic development of ongoing activity through changing relations. On the issue of relations one might rhetorically ask: "what if we took the collective social nature of our existence so seriously that we put it first?" (Lave, 1997, p. 146). Taking such a seemingly radical ontological position has equally radical epistemological implications: Participation in ongoing social practice "shapes crucially and fundamentally what you 'know'" (p. 147, quotation in original). And even widening this argument further toward the inseparability of knowledge and practice leads to the

fundamental assumption that practice "is the basis of social being, then social life is not reducible to knowledge or even knowing but to collective doing, as what being is, as part of the lived-in world" (Lave, 2011, p. 152). Taking this ontological and epistemological stance involves knowing and doing to be inseparable, and conceptualizing this entwinement "knowledgeability is always part of a situated, social, historical being" (p. 153).

Analyzing social practice from this stance is not equivocal and needs careful work not to be tempted by conventional comparative thinking and conclusions, hegemonizing certain practices (including the researcher's own) and at the same risking the colloquial ethnographic pitfall of uncritically translating observations and statements from one cultural setting to another. Lave (2011) suggests such a relational theoretical stance to be "a way to move away from these (…) dilemmas" (p. 154), and Gillian Hart (2002) suggests researchers "asserting the inseparability of situated practices and their associated meanings and power relations" by "attend[ing] explicitly to ongoing *processes* of constitution" (p. 296, emphasis in original) rather than being restricted by preassumed social, spatial or individual entities.

Situated learning theory

The analytic framework of situated learning theory is fundamentally based on these above sketched philosophical, epistemological and ontological assumptions: a reaction to and an alternative to conventional binary assumptions on teaching and learning, theory and practice, person and the world and knowledge and skill. From a situated learning theoretical perspective learning is analyzed as changing participation in communities of changing practice, and as a fundamentally relational rather than cognitive and individual process (Lave & Wenger, 1991; Lave & Packer, 2008; Lave, 2011, 2008, 1997, 1996, 1993, 1991, 1988). The theory was developed as a "critique of conventional theories on learning, doing and social change" (Lave, 2008, p. 283) and a theoretical effort toward "breaking down distinctions between learning and doing, between social identity and knowledge, between education and occupation, between form and content" (Lave, 1996, p. 143) and thereby challenging (still historically) predominant dualist thinkings of learning and schooling.

Situated learning theory questions as already mentioned conventional notions of schooling (and teaching) as a prerequisite for learning, a position stressed by the analytic observation that "opportunities for learning are (…) given structure by work practices instead of by strongly asymmetrical master-apprentice relations" (Lave & Wenger, 1991, p. 91). Empirical studies (mentioned above) suggested "(…) that engaging in practice, rather than being [teaching's] object, may well be a condition for the effectiveness of learning" (p. 93).

In situated learning theoretical analytic perspective practice becomes a condition for learning and practice even structures opportunities for learning. Analyzing what is being learned becomes a matter of seeing and acknowledging development and constitution of shared knowledge and understanding through legitimate peripheral participation in diverse and changing communities of changing practice – intended or not; structured or not; in schools, on streets, and in everyday life; in families and bands. Learning is presupposed to be embedded in social practice, and Lave & Wenger (1991) state that in a situated learning theoretical perspective "participation in the cultural practice in which any knowledge exists is an epistemological principle of learning" (p. 98) as "Agent, activity and the world mutually constitute each other" (p. 33).

A pivotal analytic point of view within the framework of situated learning theory is the inseparable concept of 'legitimate peripheral participation', where "learning is not merely a condition for membership, but (…) itself an evolving form of membership" (p. 53). Learning involves the whole person and the person's development of identity in the world in relation to specific activities. "Activities, tasks, functions, and understandings do not exist in isolation; they are part of broader systems of relations in which they have meaning" (p. 53). This implies questioning the Cartesian-rooted binary assumptions and suggests coherence between persons, activities, artifacts and the historically constructed relations between these. And not just as linear processes but as dynamic developments of multiple practices. Lave and Wenger elucidate how

> As a way in which the related conflicts are played out in practice, legitimate peripheral participation is far more than just a process of learning on the part of the newcomers. It is a reciprocal relation between persons and practice (Lave & Wenger, 1991, p. 116).

Learning in this perspective becomes a thoroughly and reciprocally relational matter and the outcome of multiple relations "through which persons define themselves in practice" (p. 54).

Difference and different ways of participation constitute opportunities for learning, and changing participation can for instance be a matter of experiencing differences and even mistakes. As Lave argues "we learn from our differences from others, not from what we share." [63] One consequence of this perspective amounts to the importance of "communication of masterful standards" (Lave, 2011, p. 78) in order for newcomers [in any given situation, ed] to know the difference [64] and make "feedback (…) available in different relations" (p. 79). Lave (2011) observed this 'self-correction technique' with the Liberian tailor apprentices and how "immediate problems caused by mistakes (...) presented themselves immediately and transparently" (p. 78). Analyses of the iteratively changing relations and positions of newcomers and old-timers and who at any given moment communicates the masterful standards of practice is unfolded and further discussed in articles C and D of this dissertation.

In the perspective of legitimate peripheral participation masterful standards as a source for self-correction provide

> opportunities for understanding how well or how poorly one's efforts contribute [become] evident in practice, [and how] legitimate participation of a peripheral kind provides an immediate ground for self-evaluation (Lave & Wenger, 1991, p. 111).

[63] (Lave, personal communication, 3rd Symposium on Learning Across the Arts, Rhythmic Music Conservatory, Copenhagen, May 2012).

[64] Lave also mentions the fact that the tailors' customers clearly knew about differences in quality of garments, prices reflecting this. "Sales provided a general evaluation" (Lave, 2011, p. 79)

The concept of legitimate peripheral participation enables us to analyze "The importance of access to the learning potential of given settings" (p. 42) i.e. to what extent practice as a whole is evident and appears meaningful to newcomers. Lave & Wenger elaborate on the [at any given time, ed.] inexperienced's (the newcomers') access to knowing what practice is about: "To be able to participate in a legitimately peripheral way entails that newcomers have broad access to arenas of mature practice" (p. 110). The ongoing changing practice can be analyzed as representing an arena for different kinds of participation through the mature engagement of experienced practitioners and the "learning curriculum unfolds in opportunities for engagement in practice" (p. 93). The concept of learning curriculum is an analytic concept as well, providing us with a tool to analyze, what is being learned by whom and through which kind of changing practice. In other words "learning curriculum consists of situated opportunities for the improvisational development of new practice" (Lave, 1989 in Lave, 1991, p. 97) as "practice itself is in motion" (Lave & Wenger, 1991, p. 116).

A problematic

A problematic conceptualizes the intricate relations between on one hand the researcher's basic assumptions concerning person/world-relations, the role of history, and what constitutes knowledge, and on the other hand how these empirical / theoretical positions lead to "employing distinctly different analytic tools, concepts, and questions" (Lave, 2011, p. 151). The concept derives "from a historical-materialist social-theoretical tradition, of which social practice theory is one strand" (p. 150) where

> one looks at a specific aspect of social life in its relation made with, in, and through other objects, person, institutional arrangements, contexts, and events. This requires establishing how specific aspects of social life are part of other human activity in a 'world' that is historically construed. A problematic includes assumptions (an ontology, an epistemology, an ethics) about relations between persons and world, the nature of

> human being and how it is produced, in what terms we can know it and the nature of knowledge (p. 150).

As a social practice researcher, conceptualizing one's practice problematic taking a social-ontological, practice-epistemological stance involves assuming that "the lived-in world in in process and in change and that this changing process is historical in character" (p. 152). Also it involves a fundamental assumption that persons, actions and contexts are relationally entwined, constructed by *and* at the same time constructing that changing practice. Lave (2011) suggests that if we accept this position, then "social life is not reducible to knowledge or (…) knowing, but to collective doing" (p. 152), and *this* is what constitutes being.

Defining one's research problematic and especially allowing for the problematic to undergo certain changes during the research process has to be very careful operations. I show in chapter 3 The Long and Winding Road how the problematic in the period of my doctoral research process changed from comparing different musicians' work proceses to a more specific investigation of processes of jamming in different 'aspects of social life'. What did *not* change was my problematic's analytic perspective of situated learning theory and *its* epistemological and ontological social practice theoretical stance.

Readings of situated learning theory

Since situated learning theory was presented as a coherent analytic framework in 1991 it has had quite a turbulent 'life' of different readings and applications, some more analytic than others, and some more distinctly integrating the social practice theoretical philosophical assumptions than others.

De- and prescriptive applications

As thoroughly documented and discussed in article C (Embracing the Unpredictable), the concepts of situated learning theory have been met with considerable interest from the realm of management and leadership research, but not always taking advantage of the framework's analytic muscle. A considerable body of de- and prescriptive applications of the purely analytic framework has not only shadowed its potential for actually developing

our understanding of leadership and learning, it has also contributed with some weight to a parallel sceptical discourse around situated learning theory to be old-fashioned, to be only about (and applicable to) apprenticeship, and lacking crucial aspects of innovation and dynamics of new ideas, and aspects of more general cultural and societal matters (Illeris, 2012, p. 127).

The de- and prescriptive temptations have lead to the development of what you might call 'a whole branch' of leadership, management and consultant activity leaning into the concepts of situatedness and communities of work practices. Although on the outskirts of this dissertation (but definitely a case for further scrutiny) it is worth noting that such readings can be noted even at the very nest of the original formulation of situated learning theory: Wenger et al.'s (2002) joint publication 'Cultivating Communities of Practice' sets off by stating how to "organize systematically to leverage knowledge remains a challenge" and that "cultivating communities of practice is a keystone of an effective knowledge strategy" (cover leaf). Please see article C of this dissertation for other examples of a situated learning theoretical misfit between analytic intentions and prescriptive applications.

Analytic developments around situated learning theory

Of particular relevance to my study is the way especially Danish scholars within psychology have applied the analytic framework and cooperated it with other analytic perspectives. I offer a brief outline of three main contours: Critical psychology, education, and creativity.

Dreier (2008, 2009) has from his platform of psycho-therapy and critical psychology for instance argued for looking at the individual's identity formation to be constituted by participation in trajectories of participation in different societal arrangements. He suggests the analytic perspectives of position and location, stating that giving up the concept of location ignores "the situated, embodied, practical grounding of personal perspectives and participation" (Dreier, 2008 p. 32-33). Mørck (2006, 2011) and Kristensen (2013) cooperate through social practice theoretical practice research with street gangs and primary school students respectively situated learning theory with critical psychology's notion of transgressing marginalization.

Within educational psychology Nielsen (1999, 2006) analyzes from a situated learning theoretical perspective in conjunction with a Bourdieuan field theory classical piano students at a music academy and their participation in different trajectories of practice. The studies show how being enrolled at the academy also involves learning more or less implicit dichotomies of 'talent' versus 'hard work', 'concert pianist' versus 'party musician' and 'musician' versus 'music teacher'. The study also reveals how teaching analyzed as apprentice-like activity involves 'contex sensitive dialogue' and 'collaborative dialogue' (Nielsen, 1999, p. 226). Nielsen's oevre of empirical work from a situated learning theoretical stance also includes a study analyzing the contextual construction of gender as part of everyday workplace practice and cooperates this perspective again with a critical psychological perspective, namely Holzkamp's distinction between restrictive and expansive perspectives on learning, detailing the construction of a gendered discourse in the bakery (Nielsen, 2008b). In a connected study Nielsen (2008a) maintains this cooperation of situated learning theory and critical psychology and puts from this perspective a renewed emphasis on situated learning theory's notion of meaning. The study shows how bakery apprentices in their everyday orientations, decisions and foci are guided by future prospects of employment and "to the conduct of everyday lives they wish to pursue" (p. 22).

Szulevicz (2010) suggests on the basis of an empirical study of everyday life at a Danish 'practical agricultural school' how a social understanding of learning can be supplemented with a topographic perspective and Ingold's perspective of dwelling. The study contributes with renewed emphasis on the physical environments' significance for learning, and shows how "dwelling in the landscape is an identity constitutive process in which the various landscapes offer different ways of positioning oneself" (Szulevicz, 2010, p. 279). And Tanggaard (2007) analyzes trade school students' moving between their schooling and their apprentice-like work practices as trajectories of changing participation. Tanggard takes inspiration from activity theory and argues for trajectories to constitute 'boundary crossing' and not – in a functionalist understanding of learning and transfer– as a matter of changing between a 'practical practice' and a 'theoretical practice'. Tanggaard's emerging interest concerns analyzing the ongoing development of practice and she states,

that "The more general point [of the analysis] is that boundary crossing does not, per se, only have to do with continuity, stability and coherence in participation" (Tanggaard, 2007, p. 465).

Of particular interest for my study is the creativity research by Tanggaard (2008, 2010, 2012, 2014 in print; Stadil & Tanggaard, 2014). Tanggaard has increasingly focused her scholarly work on the phenomena of creativity in a social and relational perspective to enhance our understanding of creativity to be embedded in everyday lives and has published a number of papers and books on theses matters. In a recent study Tanggaard (2012) offers a situated perspective on 'the socio-materiality of creativity' and points specifically at the 'entanglement' of the creative person(s), what is being created and how the product is being used. Tanggaard's extensive oevre on the improvisational and relational aspects of creativity within professional domains as well as in everyday life constitutes a distinct undercurrent to my work on music, jamming and learning.

Comment

Concurrent with the theory's initial social practice theoretical stance aligned above, the theoretical framework itself is subject to such a historical, dialectical perpective, subject to change and development due to emerging empirical and / or theoretical speculations arising from analyzing and theorizing through this lens.

It is beyond the scope of this dissertation to thoroughly map the historical readings and applications of situated learning theory and its ongoing developments and clarifications, but my work documents (especially in article C Embracing the Unpredictable) bodies of somehow superficial readings and even de- and prescriptive applications on one side, and carefully developed important contributions and clarifications on the other. I aim for my work to be of the latter kind.

7 The Word

Musical concepts unwound

> It sort of dawned on me that love was the answer (…)
> My first expression of it was a song called The Word.
> The word is 'love', in the good and the bad books
> that I have read, whatever, wherever, the word is 'love'.
> It seems like the underlying theme to the universe.
> (Lennon in Smeaton et al., 1995)

To speak clearly and unequivocally about what you're talking about and what your words actually *mean* is both simple and complex whether within the arts or the sciences. There are two main reasons why I've found it important to clarify my use of the concepts of groove, groove-based music, funk, and jamming in a historical perspective:

First, my investigation in funk jamming practice stemmed from experiencing a distinct and historically construed low-hegemonic position of funk research to the far more established realm of jazz in spite their commonalities within the realm of groove-based music. [65] And I also found how *teaching* funk and similar collectively improvised genres was challenged by conventional didactic structures of linearity and de-contextualization somewhat

[65] Distinguishing jazz and popular music is a matter of some scholarly as well as institutional dispute. Most scholars seem to conceptually separate popular music from jazz although "distinctions between jazz and popular music are ill-defined at best" (Hebert, 2011, p. 15). And leading institutions such as Berklee College of Music in Boston, MA, US apply a similar distinction in their Mission and Philosophy stating how the curriculum is "Founded on jazz and popular music rooted in the African cultural diaspora". An outline of 'Focused areas of study' displays the diversity of popular music: Afrikana Studies, American Roots, Global Jazz, Latin Music, Planet MicroJam, Mediterranean Music. Located Oct 7th 2013 on http://www.berklee.edu

easier to fit with a more individualized idiom of jazz soloing. I document and discuss these points in chapter 9 Being For The Benefit Of Mister Kite! Developing arguments on jamming and learning consequently seemed to involve looking closely at the circular and strongly repetitious and collective qualities of funk compared to the more longitudinal structures and somewhat more individual ways of engaging in jazz. I show in article A Funk Jamming in New Orleans how these musical features of funk are significant to how musicians engage in funk jamming also implicating how this ongoing improvisational engagement in pivotal ways is significantly different from a conventional jazz-soloing endeavor. Drawing a clear defining picture of what constitutes funk and funk jamming therefore seems crucial.

Second, I argue from a learning theoretical perspective in article B Bringing Drumsticks for funk's short-term repetition and ongoing spiral development to be empirically inspiring a situated learning theoretical analysis of how changing improvisational participation in such collectively changing practice constitutes learning in inseparable ways. This argument also needs support from a clear understanding of what constitutes funk as opposed to the more longitudinally structured and individually oriented jazz idiom. And third, distinguishing funk jamming with its highly spiral structure of often un-precedented material from conventional jazz jamming based on fixed melodic and harmonic structures appears to be useful information.

Groove and groove-based music

Scholars within both popular music and jazz have suggested the concept of 'groove-based music' to come closer to a qualitative description of the embodied, repetitious characteristic features of most jazz and popular music. As unfolded in chapter 9 Being For The benefit Of Mister Kite! Keil and Feld (1994) introduced the term groove-based music in an attempt to bridge the musical and participatory perspectives of jazz *and* popular music, arguing for the groove as a fundamental quality trait to be skillfully described and analyzed. They deemed earlier analytic conceptions of music [66] to be ob-

[66] For example Meyer's (1956) syntactical model for music analysis.

jectbased and argue for processual perceptions of popular music and jazz in order to comprise the intimate communication on a micro-level, and the essence and qualities of the repetitions and variations within the groove. A large number of scholars have addressed this analytic challenge, not only within jazz but increasingly casting a glance at rock and funk music from a groove analysis perspective, shifting the (analytic) focus 'from songs to grooves' (Danielsen, 2006). Meelberg (2011) offers this lengthy definition, stating that a

> groove is the result of a particular interaction between musical sounds created by one or more musicians. It is also something that is greater than the sum of its parts, i.e. the individual contributions of the performers and/or the individual sounds that together constitute a groove. Moreover, the sonic entity that results from this interaction no longer belongs to, the musicians' individual bodies. Instead, it is another, transcending, vibrating body that will interact with the human bodies it originated from (p. 2).

And one of the interviewed drummers from New Orleans had this to say about what constitutes a groove in a more relational sense:

> First of all, I don't say that a person has a groove. A beat, by definition is each individual person's concept of the tempo or the feel of the dance, of the music. That would be his beat. It's an individual thing. (…) The definition for *groove* would be that when the beats collectively come together, they greate a groove. No one person – in my opinion – creates a groove. It takes at least two people to groove, and that's basically what a groove is: Collective beats (Jason, personal communication, February 2000, emphasis original).

Hughes (2003) emphasizes the repetitious values of the groove as opposed to conventional classical music, stating how

> unlike a Classical phrase, which generally is designed to progress strongly toward its ending, this groove progresses strongly toward its own beginning. As a result, it is well suited for extensive repetition and even implies infinite repetition, like the Midgard Serpent swallowing its own

> tail. I refer to this type of groove as autotelic (from auto, meaning "self," and telos, meaning "goal") because it serves as its own goal (p. 32, quotations in original).

May of the participatory qualities and analytic characteristics of the groove are somewhat shared by jazz and popular music However, as touched upon throughout this dissertation, the fortified circularity and short-term repetitious power of funk are distinctive and important to look closer into.

Funk

Historically funk is said to have spearheaded a developing trend in the 1960s American popular music emphasizing musical features associated with African rather than European culture (Hughes, 2003). Funk and soul are often conceptually bridged, sharing many of the same musical values. Definitions of funk include characteristics such as "a syncopated bass line, a strong, strong, heavy back beat from the drummer, a counter-line from the guitar, or the keyboard, and someone soul-singing on top of that, in a gospel style, then you have funk" (p. 115). From a historical perspective funk

> spoke to a certain kind of blackness (…) a sort of Africanness in music that (…) hadn't been expressed in that way before. I mean if you listen to (…) bands in West Africa, you hear that kind of rhythmic interplay (…) very much similar to what you hear in James Brown's recordings. So he really instinctually took it back to the motherland, in that sense (Hughes, 2003, p. 114).

Anne Danielsen (2006) also has devoted much of her musicological research to funk music analysis, and her work on James Brown and Parliament is monumental. She defines funk as "centered around a highly sophisticated sense of rhythmic organization" and shows from a historical perspective similar to that of Keil and Feld (1995) (cf. chapter 9) how funk wrecked previous assumptions on the linearity and exquisite variations of musical structure, funk on the contrary built on and – as its generic force – collectively developing the music from small amounts of musical material through (apparent) repetition.

In the perspective of funk perception (Gutkovich, 2007) offers further definitional insight to funk. He finds how "A fundamental element of funk music is its ability to induce a trance in the listener as well as the musician" (p. 23) and emphazises Vincent's point of how "Perhaps the most important retention from Africa has been the spiritual element of music making, the necessity to bring about trance, to raise rhythm to a cosmic level" (Vincent 1996 in Gutkovich, 2007, p. 37). [67]

Similar to other popular music genres such as rock and soul, funk research has been adequately addressing specific historical, socio-cultural connotations of context, the significance of the lyrics, and so on. Especially race, ethnicity, and power have been crucial areas of investigation within ethnomusicology when analyzing funk practices in such historical perspective. [68] In the present research text such perspectives are not explicitly investigated however crucial to an in-depth understanding of for instance second line funk in New Orleans. The perspectives of race, ethnicity and power lie somewhat underneath my ethnographic accounts, my choice of empirical material and the way I present it. My specific foci have been elsewhere directed.

Jamming

To jam has come to mean a great variety of things in the 21st century, including more mundane activities outside the music scene. Corporate work groups not uncommonly talk about 'jamming' (Dempsey, 2008) when brainstorming (sic!) on new ideas and building workers 'jam up' everyday solutions at the site. Within music jamming also holds a variety of meanings. [69] Shapiro & Hentoff's (1955) booklet is alledgedly one of the first written accounts of what jam session is. They document through interviews with jazz

[67] For further discussion on the perspective of 'trance' and musical perception, see also Judith Becker (2004).

[68] Please cf. Danielsen (2006) for thoughtful work on American funk music and race in general and Sakakeeny (2008, 2011) for in-depth discussion on racial issues of New Orleans brass band and second line funk.

[69] Schuller (2011) offers a description of jam (session) to originally being "an informal gathering of jazz or rock musicians playing for their own pleasure (…) The idea of a jam session, or simply jamming, has come to mean any meeting of musicians in private or public, where the emphasis is on unrehearsed material or improvisation."

musicians on an anecdotal level an interesting map of the 1940s and 50s music scenes of Chicago, New York and New Orleans. The term 'jam session' originated from within the jazz community (Shapiro & Hentoff, 1955) but is equally common within other genres with sparce or no notation such as bluegrass, blues, rock, and Celtic folk music (Dempsey, 2008, p. 58-59). Especially within rock and pop, jamming has also come to refer to bands playing cover versions of specific bands' most widely known hits, a musical practice that lies far from the original (and the present study's) meaning of the concept. According to Sawyer (2003) jam sessions provide space and place for individuals to express themselves freely within the standards of a particular realm, for instance blues, funk, or standard jazz. But jamming also requires close teamwork and intricate sensibility to what is going on in the band.

Generally, jamming conceptualizes a musical activity involving a high degree of improvisation on the part of all musicians and some degree of unrehearsed material not agreed upon, and consequently collectively negotiated and communicated during the actual playing. And the degree of collective improvisation differs alongside a continuum from fixed songs and arrangements within which the single musicains' variations occur on a micro-level (Danielsen, 2006) to completely open musical practice, when the music is built 'from scratch', but of course framed by the traditions – musical, socio-cultural or otherwise – of the musicians, the audience, the place, and the historical moment of time.

8 Octopus's Garden

Processes of jazz and popular music into schools

> I wrote Octopus's Garden in Sardinia. Peter Sellers had lent us his yacht and we went out for the day… I stayed out on deck with [the captain] and we talked about octopuses. He told me that they hang out in their caves and they go around the seabed finding shiny stones and tin cans and bottles to put in front of their cave like a garden. I thought this was fabulous, because at the time I just wanted to be under the sea too. A couple of tokes [?] later with the guitar – and we had Octopus's Garden!
>
> (Ringo Starr in Smeaton et al., 1995)

Somehow this notion of octopuses living a secret life of subtle aesthetics below the surface reminded me of some of the debates, the historical process of institutionalizing jazz and popular music arose and still surfaces from time to time: Does institutionalization shadow intricate aesthetic, ethic, or other details embedded in the social practice of which the sounding music is a part? Does the discourse of conventional schooling tempt us not to 'look beyond the surface'? Is important stuff going on around (or even in) the music that we fail to recognize?

In this chapter I offer a historical outline of jazz and popular music's way into and present position within a Western school arrangement, specifically in a Danish and (more superficially) in a North-American perspective. Hereby I aim to account for the historical, dialectic process leading up to popular music and funk jamming practice's challenges and potentials within

a conventional curricular setting including a closing discussion on imminent issues of 'streets' versus 'schools'. Following – in chapter 9 – is an equally historically structured literature review on scientific research within jazz and popular music, specifically research on musical interaction.

Being read together, chapters 8 and 9 demonstrate from each their position how these curricular, institutional and scientific perspectives are historically and dialectically construed and entwined in at least two ways: First, jazz curriculum dominates by far the somehow joint realm of jazz and popular music in schools and universities, which in turn – not surprisingly – has resulted in a parallel dominance of jazz research, including research within the present study's focus, musical interaction (as jamming) and learning.

Second, the two chapters argue how this dominating role of jazz in this curricular transformation has resulted in a remarkable supremacy of didactic, individual, and cognitive scientific studies. Musical interaction research seems to a large extent to have been based on somewhat conventional scientific assumptions of linearity and de-contextualization, resulting in large scholarly bodies of research with a –in some respects – limited relevance for highly collective and highly iteratively changing musical endeavors such as funk jamming. As the review conclusively documents there appears to be a scientific void of research on popular music (and jazz!) applying situated learning theoretical analysis and thinking, leaving open a large unexploited field of research on funk and funk jamming as a contextually situated activity. But first, let me unfold how popular music came to be an area of educational scientific interest in the first place, exemplified by a historical outline of jazz and popular music's current institutional status in Denmark (parallelled by a personal biography) and in the US.

The case of Denmark

Historically jazz and popular music represent relatively young realms to music institutions in the Western world. Music academies and conservatoires have for centuries educated musicians and composers to perform Western classical music, but jazz being a part of the live music and recording scene from the beginning of the twentieth century and the uprising of rock 'n' roll, rhythm 'n' blues, soul, rock and funk up through the 1950s, 60s and 70s put

a natural pressure on music institutions to incorporate these jazz and popular music genres in the curriculum.

In 1970s Denmark jazz had already for almost forty years played quite a remarkable role in the development of a music education philosophy associated with the Danish 'cultural radicalism', a political and cultural movement evolving between the two world wars, emphasizing social responsibility, international orientation, freedom of mind and body and antitotalitarism. [70] Jazz represented freedom, emancipation, embodiment, and even bridging elite jazz performance with childrens' spontaneous movements and singing, the 'true' emancipation of the free individual. Columnist Sven Møller Kristensen (1938) states, how jazz constitutes a progressive element to society:

> Youth rightly feel in harmony with jazz. It's idea is parallel to other modern cultural endeavors: the reflection towards the aboriginal and human aspects of art; the functional point of departure; emancipation from the ruthless individualism; in general a democratic tendency (p. 69). [71]

The cultural radicalist view on jazz found at least some support in the Danish society, and jazz as educational approach for especially children's upbringing to become 'whole persons' was gaining increasing acceptance after World War Two (Christensen, 1983, p. 24). With rock, beat and funk entering the music scene from 1950 to 1970 the realm of 'rhythmic music' (a concept that stuck and still is used in a somewhat binary relation to 'classical', notation-based, Western art music) expanded from the scenes and storage rooms to the educational, subsequent art institutions of Denmark.

During the 1970s one particular kind of activity contributed to developing the artistic and educational realm of popular music and jazz in Denmark: the annual two-week summits on Brandbjerg and Vallekilde hoejskole. Here musicians from across genres of jazz, rock, latin music, soul, funk, etc. lived together for two weeks and played in bands, had workshops, had internal

[70] This movement was a clear response to a growing political trend of nationalist and totalitarian (and even 'pure race') ideologies, mainly from Germany.
[71] Cf. Michelsen (2001) for further outline of the historical debates on jazz and popular music in Denmark during in the middle of the twentieth century.

concerts and even toured at the end at one time. Experienced pop, rock, and jazz musicians shared their music and skills with more inexperienced peers in more or less informal arrangements, and year after year new bands popped up all over the country as a consequence of these summer summits. I turned twenty when attending my first jazz summit, being pianist and trumpet player in renowned Danish soul pianist Karsten Simonsen's funk/soul band 'class'.

In the mid-1970s the times were also ripe to introduce 'rhythmic music' to higher education. University of Aarhus was the first higher edication institution to offer classes based on jazz and popular music, and the music academies soon followed with small courses, special events and exemptions to allow for diplomas within popular music studies. I was the first academy pianist in Denmark to receive an academy diploma majoring solely in popular music piano. [72] This was 1982.

And during the 1980s the need for skilled music school teachers within popular music and jazz pointed lead to the establishment of two new institutions in the Danish music academy scenery: Rhythmic Music Conservatory in Copenhagen, and Center for Rhythmic Music and Movement [73] in Silkeborg, close to Aarhus. The latter was based on the culture radical notions mentioned earlier in combination with a strong emphasis on music and movement from the African and Latin-American diaspora. The former was a more conventional music institution at the time, focusing primarily on jazz.

What was common to these two Danish institutions – and interesting in the present context – was the two separate and sometimes juxtaposed ideologies forming the way curriculum, institutional structures and even locations were designed (Christophersen, 2009). Both institutions had teachers and leaders who's visions for a school for popular music and jazz stemmed from the above mentioned culture radicalism, the hoejskole summer summits, the band rooms, the tour busses, and so on *and/or* experiences from their own

[72] One Danish academy graduate had majored in *combining* classical and popular music the year before. Debates on popular music as 'academy material' were fierce and rules and regulations were rapidly changing these years.
[73] Center for Rytmisk Musik og Bevægelse

educational background from conventional academies of music, university college teacher education, musicology university environments, and so on. Ideologies from the street and everyday life of musicians were struggling with conventional perceptions of classes, tests, curricular assignments, gradings – the latter being discoursively supported by demands from the funding authorities for documentation for the money spent and for the outcome of the courses and the programs. I played a central part as instigator and developer of the school in Silkeborg, and the account of this built-in conflict is based on my own experiences from the time.

Generally the case of Denmark shows, how popular music – and not only jazz – has had a significant role in the institutional curricular reality and debate in Denmark, subsequently in the Nordic countries (Hebert, 2011) (Dyndahl & Nielsen, 2013) (Christophersen, 2009).

The case of US

Hebert (2011) demonstrates how jazz historically pushed its way into North-American music education over the last 30-40 years. However, quite contrary to the Scandinavian history of popular music in schools and academies, popular music still represents a minor actor at universities across the North-American continent. Hebert reports a study of curricular time spent on popular music at a major U.S. university music program which "determined that 'popular music' and 'non-Western' music genres in sum accounted for less than 1% of total instructional time" (Wang & Humphreys, 2009 in Hebert, 2011, p. 15, hyphens in original).

The hegemony of jazz over popular music appears to be prevalent, and its role as adequate curriculum still evokes considerable debate. Hebert (2011) states with clear reference to music of the New Orleans region:

> The roots of much of the world's popular music may be traced to blues and rock – styles that originated in the Southern Mississippi Valley region in the early 20th century – yet when considered from a global perspective, it becomes clear that performance of these genres has been especially slow to gain wide acceptance in schools of their homeland: the U.S.A. (p. 12).

The aspect of jazz hegemonizing popular music in schools implicates that a schoolish way of thinking applies more naturally to a conventional jazz educational paradigm than that of African dance, of New Orleans funk, of heavy metal of singer/songwriting. Hebert (2011) describes the educational challenge with popular music (in the US) as opposed to classical music and jazz this way:

> Popular music pedagogy in certain respects may appear to inevitably stand in philosophical opposition to some of the more traditional approaches to music education that emphasize teaching of the masterworks of European art music. Rather than encouraging music students to *appreciate* the brilliant artistry of great composers of the distant past and to successfully *replicate their intentions*, popular music pedagogy tends to emphasize the opposite notion: that the music already enjoyed by youth has value, and that creating original songs can actually be an approachable and empowering activity that everybody can and should learn (p. 13).

It is equally my claim that jazz teaching to a large extent has leaned on presumptions of learning comparable to those of classical music. These presumptions have naturalized a historical dominance of one-on-one teaching of instrumental skills, a general separation of teachings of theoretical, instrumental and general performance skills and a somewhat binary assumption of skill and knowledge acquisition as being de-contextually possible. These binary assumptions are rooted in traditional 'school' beliefs of knowledge to be transferable between contexts, of theory and practice to be separable and different, and of (true) learning to be going on in schools and institutions and not through everyday life (Lave & Packer, 2008)

Moving jazz and popular music into the school curriculum surfaces questions about the *relations* between musical practices of the schools and of the streets, so to speak. The dialogue between 'band room' or 'street' values and conventional 'school' values still lingers in the corridors of schools working with jazz and popular music. In Denmark the majority of institutional musical activities take place in music schools, of which every municipality is by federal law required to have one. In music schools only children with

special interest in music attend, and monthly tuition applies. From a general societal cultural view this arrangement of (for all practical purposes) separating everyday school life from in-depth personal musical experiences as a performer, listener and (most importantly in the lens of the present study's problematic) the meaning of music as a part of everyday life has huge consequences.

Arguably the case of African American New Orleans appears to be less vulnerable to this jazz hegemony due to at least two factors: that jazz and popular music seem more deeply entwined on the music scene than most places. And that 'street music' and 'school music' seem equally entwined and mutually informing and constructing each other's practices. Sakakeeny (2011) addresses this issue in great detail with respect to New Orleans brass band and marching band tradition. Following Hebert's (2011) conclusion on popular music pedagogy being so scarcely developed in the US would hold interesting potential, taking into account the fact that the role of music in schools in the US is different than for most European societies: School bands have historically, and are still, a fundamental institution in the majority of American junior high and high schools (as well as universities and colleges), playing concerts and at ballgames. This proud band tradition is sadly mirrored by an almost total absence of school bands in Europe (with Norway as an exception). [74]

Summary

Jazz' and popular music's way into schools in Denmark and US represent two very different examples of such a process. In Denmark a very early historical focus on the bodily and improvisational aspects of jazz lead to a strong trend on jazz and popular music education including genres such as funk. However, an ongoing dispute between school curricular and band room thinking still lingers within the institutional walls. In the US (and spe-

[74] Sakakeeny (2011) offers an in-depth analysis of the role of school bands in New Orleans, of course in many ways atypical to the US in general due to the Mardi Gras and second-line traditions. However, school parading is a US 'thing' in most cities across the country. Some cities in Denmark have marching bands, for instance the amusement park 'Tivoli' in Copenhagen and the Aarhus Girls' Marching Band, Aarhus Pigegarde.

cifically New Orleans) the case seems to be somewhat different due to a number of factors including a stronger marching and school band tradition to mirror the more general subject of music in schools.

The ongoing dialoque between 'schoolish ways' and 'street ways' and between jazz and popular music constitutes an ongoing empirical resource for speculations on *how* and *when* learning takes place and especially *with* whom and *through* which practice. And looking in the direction of funk of everyday life at the 'nest' of blues and rock, the Mississippi delta and New Orleans, from this perspective seems like a fertile place to gain new insight into these matters. Although this debate appears both instigator to and an ongoing challenge within my work, I will not address this in any further detail.

9 Being For The Benefit Of Mister Kite!

Research on music perception and interaction

> The whole song is from a Victorian poster, which I bought in a junk shop. It is so cosmically beautiful. (…) The song is pure, like a painting, a pure watercolor.
> (Lennon in Sheff, 1981)

> [John] would deal in moods, he would deal in colors, almost, and he would never be specific about [instruments and melodic lines]. (…) John was more likely to say(…): It's a fairground sequence. I want to be in that circus atmosphere [and] smell the sawdust.
> (producer George Martin in Smeaton et al., 1995)

The song Being For The Benefit Of Mister Kite! is the story of yet another collective compositional and productive enterprise. In this case the story of how a Victorian circus poster from 1843 – hanging in Lennon's living room – inspired John and Paul all the way through: from the lyrics to the final production, where you can hear the circus and the saw dust. The story of communicating a contextual entity through another *different* media and of de-contextualization as a prerequisite that can be and should be overcome. A story of how maybe using the arts as lens we detect ways of bridge-building not only different worlds but also how activities and their representations change, dialectically constituted by and constituting future contexts and activities. Research on jazz and popular music seems to constitute such a bridge-building endeavor, but arguably not entirely a successful one.

In this chapter 9 I will document how research on musical perception and interaction historically has been dominated by jazz (simply due to the fact, that most scholars play(ed) jazz themselves and taught jazz at the academies across the world) and how this seems somehow to have restricted the way we think about musical interaction – not only as musical practice but also as matter of learning and teaching it. Review discloses ethnomusicology, sociology and psychology to be the most established scientific fields. Review also supports my study's argument of this scholarly history to be sternly based on individual presumptions on the nature of learning, knowledge acquisition and skill development, a perspective that – for reasons already sketched – has had a fairly unobstructed access to the educational realm of Western schooling. But of course jazz research on interaction has formed a nutritious foundation for popular music interaction and learning studies such as the present. The following review charts this scientific heritage, mapping specifically research on musical interaction from the mid-1980s, when jazz and popular music entered the institutions.

Sprouting interest in groove-based music

Ethnomusicology and psychology were almost sole contributors to the field of jazz and popular music in the 1980s and 1990s. Studies on jazz as phenomena and musical interaction within jazz outnumbered by far similar studies within popular music

Let me start by mentioning one of the first detailed ethnographic studies dealing with popular music, namely David Sudnow's (1978[2001]) *Ways of the Hand*. The study is often mentioned as the start of a new era within music research, methodologically as well as due to its serious focus on jazz. Through an autoethnographic account of an in-depth exploration of his own entwined mental and tactile process Sudnow shows how he learns to improvise jazz on the piano. Interchanging pictures of his hand with close analytic comments on how he found conventional teaching and learning jazz insufficient marks a first important step toward researching skill acquisition

through practice as a way to emancipate one's "vocal and [instrumental] intentions" (p. 71). [75]

This interest in jazz and becoming a jazz musician ws shared through long line of ethnomusicology studies commenced with Keil (1987) investigating the participatory and listening aspects of jazz documenting how "Participation begins by being an activity, and essentially a communal or social activity" (p. 32) and how it's "the little discrepancies within the jazz drummer's beat (...) that create *swing* and invite us to participate" (p. 277, emphasis in original).

Berliner (1994) also focused on musical interaction among jazz musicians and unfolded through interviews how jazz musicians talk about improvisation, summarized in two metaphors: as conversation and as a long journey, telling a story (p. 348). In his discussion on musical interaction Berliner reveals how "rewarding interplay depends (...) on the improviser's keen aural skills and ability to grasp instantly other's musical ideas" (p. 362) and how an "extraordinary volume of detail [requires] them to absorb material selectively". He further argues how these instances of periodical shifts of attention create "the kaleidophonic essence of each artist's perception of the collective performance" depending on the musician's ability to "divide [his/her] senses" (p. 362). [76]

Keil and Feld (1994) is a pivotal study in the present context. In their monumental book they widen their initial jazz perspective and argue for an enhanced scientific interest in African derived groove-based music in general, including jazz and popular music genres such as rock, soul, funk, and so on. From an anlytic point of view they argue for processual rather than syntactical analysis. [77] One singular major study to systematically address identity aspects of being a popular musician stands out in this period: A sociopsychological study by Norwegian scholars Berkaak and Ruud (1994) reports

[75] I detail in chapter 3 how Sudnow's title 'Ways of the Hand' (exploring an individual process) made me contemplate titeling my work 'Ways of the Band' (exploring collective processes) and finally deciding on 'Ways of the Jam' (exploring collective and improvisational processes).

[76] In a review on studies on auditory and spatial attention from a neuropsychological perspective Mondor and Zatorre (1995) document a large body of research on human perception when locating single auditory stimuli and when shifting attention.

[77] Leonard Meyer's (1956) syntactical model of analysis [designed for classical Western music, ed.] was deemed insufficient for groove-based musical genres.

a longitudinal ethnographically inclined study of a rock band (Sunwheels) and shows how the musicians' band membership holds significance to the formation of identities.

Keil (1995) further expanded his interest of the participatory aspects of jazz and popular music genres toward the significance of intricate spontaneous musical communication, arguing how groove based music "is not primarily about structure at all. [groove-based music] is about process, not product" and that the "groove (...) must be figured out each time between players" (p. 1). And Small (1996) follows that line of integrated jazz and popular music interest from a philosophical perspective, reflecting on the musical 'now' of groove-based music and how "The repetitions of African music have a function in time which is the reverse of (...) [Western classical, ed.] music – to dissolve the past and present into one eternal present, in which the passing of time is no longer noticed" (p. 55).

From a jazz perspective Monson (1996) extended Berliner's ethnomusicological work on jazz as 'conversation' and analyzed musical interaction in the jazz rhythm section from a linguistic perspective, the musicians 'saying something'. Combining interviews of 14 jazz musicians regularly playing together in different contexts with close analysis of recorded material Monson found how "In musical aesthetics informed by African American cultural aesthetics, the idea of response is just as important as in verbal communication" (p. 88). She discloses how interaction involves musical roles as well as human personalities, both perspectives having "considerable importance in determining the spontaneity (…) of the musical event" (p. 7).

A study particularly informative to my work is Regis' (1999) report of an anthropological study on the development of collective aspects of participating in New Orleans second line parades. She states how "second line takes people in. It incorporates all those who will move to its music, who become a single flowing movement of people unified by the rhythm" (p. 480). Regis argued how anyone can be a part of this 'unified movement', dissolving distinctions between individuals and collectives.

This line of general socio-cultural interest in jazz and popular music communication and interaction was parallelled by a somewhat similar interest in interaction's cognitive aspects from the psychological realm. Pressing (1988) pointed to the equilibrium between feedback and redundancy in jazz improvisation, and how the individual musician through conscious information reduction allows room for higher order thinking skills such as organization Pressing documented feedback to originate from a number of different sensory sources (tactile, visual, aural, etc.). Simonton (1988) analyzed musical communication in the jazz band and discloses relations between analytic and intuitive processes, arguing for conceptualizing analytic versus intuitive creativity.

And following this line of inquiry Sawyer (1992) analyzed jazz performance from an individual, cognitive creativity perspective discussing Simonton's analytic versus intuitive creativity and these concepts' relation to primordial versus conceptual cognition, pointing at the 'relative importance of intuitive and analytic creativity within different domains'. In a later semiotic study Sawyer (1996) argues for the unforeseen having a fundamental significance for improvisational behavior, and how 'use of structures' and 'unpredictability' constitute the outer boarders of a continuum within which the improvising musician acts. And finally, on a more general psychological level Reinholdsson (1998) suggests from multiple theoretical approaches small-group jazz performance to involve dialectic relationships of for instance 'flow and resistance' and 'self and the other'.

Summarizing this section: During the 1980s and 1990s musical interaction especially within jazz was under increasing scrutiny. Ethnomusicology had an eye for contextual and interelational matters, and psychology took the cognitive road. But popular music was slowly entering the field.

Groups and grooves

Hughes (2003) marks a distinct increase on popular music research at the turn of the century. He aires and ambition to "open up new paths for musicological investigation, alter preconceived ideas of simplicity, complexity, and sophistication" (p. 2) though analysis of the soul and funk grooves of

Stevie Wonder. The study underlines the circularity and the ongoing (micro-)variations within the soul/funk groove, displaying Wonder's "robustly collective" grooves essential to understanding the values of soul/funk and demonstrates "vital musical processes" and "the unusual power and life of this music". Zbikowski (2004) takes a similar approach and analyzes from a listener's embodied perspective rock and funk grooves, proposing four informal prepositions organizing the listener's orientation (regularly occurring event, differentiating constituent elements, identifying elements of rhythmic organization, and keeping the music rhythmically alive). He argues this categorization of listening to be equally relevant for groove musicians.

From psychology the group perspective within popular music is being showed increasing attention at the turn of the century. Studies of hiphop musicians' identity formation by Söderman (2000, 2001, 2007) and jointly by Söderman and Folkestad (2004) should be mentioned here: In a mainly discourse analytic perspective comparative analyses of native and immigrant Swedish hiphop musicians' approach to developing and performing texts and music is documented to have significant impact on their sense of identity.

Danielsen (2006) tags along the growing scientific musicological interest in funk music and develops with examples from James Brown a nuanced analytic understanding of the structuring of funk grooves and other strongly circular musical forms with a high degree of repetition, arguing for funk music analysis shifting its focus "from songs to grooves" (p. 40). She consequently argues with Deleuze for an aesthetic orientation towards "repeat[ing] with a difference" on a micro-level within a recognizable category, conceptualized as "intra-categorical variation" (p. 159). Also Gutkovich (2007) offers new analytic perspectives on funk aesthetics, Turino (2009) analyzes participation in groove-based musical practice [78] and its implied ethical values, stating how "the ultimate ethical priority lies in enticing people to join in" (p. 110), and Attas (2011) discusses issues of micro-structural time analysis suggesting groove-based popular music analysis of meter in a

[78] Turino (2009) juxtaposes individual and collective meaning in that "participatory music ethics place constraints on individual freedom and creativity" (p. 115). This binary does not find support in the present study but would be interesting to scrutinize at another occasion.

broad range of popular music compositions through the lens of the processual theory of meter.

The parallel musical interaction research within psychology in this period included Kenny and Gellrich (2002) suggesting musical improvisation to involve mental processes of anticipation and recall (both in short-term, mid-term, and long-term dimensions), flow status and feedback. From the perspective of symbolic interaction Sawyer (2003) formulates a theory of group creativity based on a comprehensive review on improvisation literature within jazz and theatre. He argues for a turn in psychological creativity studies from *product creativity* to focusing on *process*. From a similar perspective Dempsey (2008) investigates the impact of changing contexts to jazz musicians' ability to engage in musical communication. And Hodson (2007) analyzes the linear interplay between the jazz soloist and members of the rhythm section on a number of jazz recordings with an explicit focus on harmonic and melodic parameters. Rinzler (2008) suggest jazz practice to dialectically integrate values of individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition.

Increasing psychological interest in describing jazz musicians' awareness and attention includes a phenomenological study by Doffman (2008) disclosing how cultural meaning for jazz musicians derives from intersubjective knowledge, conceptualized through Piaget's idea of *schemata* and a study by Pessoa (2009) on cognitive executive control, suggesting the concept of 'prioritized attention' to describe a person's alternating mental awareness.

Summarizing, there seems in this first decade of the century to have been a distinct increase in popular music research. Generally both jazz and popular music research within musicology and ethnography showed increasing interest in the group aspect, in grooves, and in notions of interplay and complex contextual factors. Popular music clearly had entered the scientific field of musical interaction and arguably had enhanced the general field's perspective on the group (hauled from the rock band) and on the groove (hauled from soul and funk music analysis).

Back to square one?

In the immediate present of my study on funk jamming and interaction in a situated learning theoretical perspective there seems to be a slight increase on collective and socio-cultural aspects of musical practice within the jazz realm. However, this is paralleled by an increase in strongly de-contextualized experimental jazz studies involving for instance brain scan evidens. And popular music studies seem to have turned into educational studie.

Starting with the period's musicology jazz studies Doffman (2011) analyzes jazz musicians improvising an ending of a song, and how this collaboration is mirroring the musicians' different cultural backgrounds. He argues for emphasizing the collaborative endeavor and productive tension between creating 'on the fly' and drawing on existing knowledge. [79] Also Michaelsen (2013) offers a somewhat socio-cultural perspective on jazz interaction. He continues the line of semiotic musicology studies, extending the conventional and somehow segregated analysis of the momentary and player-to-player interaction to include the socio-cultural context of the performance. This analysis, he claims, reveals three 'domains' from which the musician draws on his/her decision-making: musical referents, roles and styles of practice.

In the historical line of cognitive studies Norgaard (2011) describes "the thinking processes underlying expert jazz improvisation" with the intention of guiding "the development of improvisational activities in the classroom" (p. 112). In a laboratory-like setting musicians are reflecting on their recorded F-blues solos. Two processes seem to be at stake: sketch planning and evaluative monitoring. Hargreaves (2012) investigates individual jazz musicians' idea generation in terms of categorical sources. In her detailed comparative study of research on individual musicians' cognitive idea generation she argues jazz improvisers' ideas being strategy-generated (through theory),

[79] Cf. Mouritzen (2001) pointing at the 'reflective qualities' of children's roleplay when relating new experiences to existing knowledge. He bases his analysis on Bateson's ideas of difference and learning and defines reflection "not (...) as a passive mirroring (...) but a media for action and as dimensions in an active externalizing action, process and performance" (p. 19, authors translation).

audiation-generated (through 'the inner ear') or motor-generated (as intuitive, unconscious physical acts) or a combination hereof. And Monk (2012) brings together a number of cognitive theories on jazz improvisation, composition and creativity to formulate a multi-dimensional model of cognitive skills. Monk has educational ambitions, namely for (jazz) musicians to learn *how to think* when improvising (in my case when jamming). Monk suggests five 'improvisational brains': The performance, creative, continuation, structural and temporal 'brain'.

la Defénse (2011) appears to be among relatively few studies challenging psychology's predominant individual perspective by bridging ethnographic and cognitive perspectives investigating jazz musicians' interactions, focusing on 'being in time'. He argues for a high degree of temporal flexibility in a motivated and embodied interpersonal interaction, conceptualized – inspired by Keil – as 'participatory timing'.

Summarizing this period, popular music studie are on retreat and jazz is againg hegemonizing the field. As I show in the next chapter popular music studies in this period seems to emphasize its educational potential for reasons that lie beyond my present study to investigate. And from a jazz perspective it seems as if research on musical interaction is approaching 'square one' again, mainly focusing on strongly individual and de-contextualized notions of musical perception and communication, even fortified by increasing temptations from neural tests and brain scans.

Summarizing chapter 9

Research in musical interaction within jazz and popular music has been quite extensive for the last thirty years. A historical jazz dominance toward the end of the century was partly dissolved during the 2000s but now seems to be 'back to square one' in terms of a renewed increase in individually conceived studies often explicitly bracketing contextual or even interactional factors. Rogers (2013) confirms jazz research's predominance on individuality, on cognition and even on genius and talent related to jazz improvisation, recently fortified through a documented increase in neural studies of jazz improvisers (please cf. Limb & Braun (2008) for a thorough review).

The fields of ethnomusicology and sociology have made significant scientific contributions to our understanding of jazz musicianship as a dynamic, historically construed and in essence a profoundly collective phenomenon, portraying professional jazz musicians and their acquisition of improvisational skills through everyday and on-the-stage interaction with other musicians.

Psychology has offered insight into the individual, cognitive aspects of musical communication, music perception, idea generation and so on. However, the psychological field in my view still fails to balance this profoundly individual understanding of jazz improvisational behavior and thinking, thereby generally reproducing similar linear, decontextualized, individual presumptions of learning to improvise and learning to interact musically. Few studies on popular music aim at enhancing this collective focus. Norgaard (2011) admits these limitations to this predominantly individual, cognitive approach to jazz interaction stating how "Further research should explore the effects of (…) interactivity on improvisational behavior and thinking" (p. 123). And Sawyer (2012) on his part argues for an increasing focus on socio-cultural perspectives on group creativity.

10 Do You Want To Know A Secret

Research on popular music and learning

> My mother was always… she was a comedienne and a singer. Not professional, but, you know, she used to get up in pubs and things like that. She had a good voice. She could do Kay Starr. She used to do this little tune when I was just a one- or two-year-old… yeah, she was still living with me then… The tune was from the Disney movie – 'Want to know a secret? Promise not to tell. You are standing by a wishing well.'
>
> (Lennon in Sheff, 1981, quotation in original)

What is the secret of learning how to play music? Does educational research contribute substantially to how we think of learning and teaching popular music or are we still standing by the wishing well throwing coins across our left shoulder? George Harrison, vocalist on Do You Want To Know A Secret, claims he didn't know how to sing because noone 'showed him how' (Harrison in Sheff, 1981). At the other end of the continuum of how we think of learning a probably 90 year-old Cuban son musician from Santiago de Cuba once commented on a question posed to him about why the 'old songs' kept being fun and deeply meaningful to play: 'There are always new secrets in the music if you listen for them' (Kristensen, personal communication, 2014). Research on the secrets of popular music teaching and learning and – in the Cuban musician's point of view: how to learn to listen for the secrets and *know* them when you hear them – has been a matter of intense scholarly interest for decades. This chapter reveals how within a historical framework

much like in chapter 9 For The Benefit Of Mister Kite! It should be obvious by now that much of the literature reported there would have significant impact on music education on a more implicit level, informing the way we think of teaching and learning, and so on, but such implications are not addressed further here.

However, in the following chapter I report literature specifically aiming at addressing educational issues of popular music. Narrowing my focus, jazz educational literature is left aside at this point. On the other hand I aim in this chapter to more thouroughly discuss the scientific assumptions and conclusions as they appear during the review.

Despite the fact that popular music in schools and in academies in the mid-1980s was introduced in Denmark before any of the other Scandinavian countries, Danish educational research on popular music seems remarkably scarce. However, a number of Swedish scholars have addressed popular music education for almost two decades. I ascribe this to two factors: First, music academy educational programs in Denmark have historically not had to perform scientific research, and popular music entering the academies didn't change that. In Sweden music academies were (and still are) organized as university departments within a mutual scientific realm. And second, Danisg university departments of musicology, anthropology, sociology, etc. have not been inclined to contribute significantly to popular music education, arguably as I propose in chapter 9, due to staff mainly being jazz musicians themselves, hired in periods of scarce popular music institutional significance.

Looking at educational literature within popular music toward the end of the century reveals two studies discussing the (new) challenges of working with rock music in schools. Fornäs (1996) on his part focuses on the educational challenges of teaching an art form with iteratively flucturing aesthetic ideals and also on the paradigmatic shift from individually based one-on-one instrumental teaching towards teaching group interaction, musical coherence, collective music making, and so on. He points at five essential features of rock musician's learning processes, that should be taken into account:

collectivity, artistic autonomy, alternating ideals outside the narrow musical realm, enjoyment and self-awareness, and flexible openness to new musical currents.

Johansson (2002) mentions the pre-scheduled, forced calendars, the teacher's limited experience within the multitude of popular music genres and the difficulties of the repertoire as main obstacles to a rock teaching environment even remotely ressembling 'the world outside'. These studies are quite informative to the present study, mirroring some of my personal educational challenges within funk: socio-cultural aspects of the musical practice conflicting with institutional ideologies and conventions.

Saar (1999) reports from a phenomenological perspective his development of an educational framework to develop musicians' awareness when playing popular music. Saar suggests three dimensions of awareness: 1) The contextual dimension involving structuring and relating the sound and feel of the music 2) The evaluative dimension describing the relations and communication with the other musicians in the band, and 3) The temporal dimension describing how the musicians relate to musical timing, a dimension Saar admittedly adresses with some superficiality. Saar's study expresses an ambition to dissolve dichotomies between the world outside and inside the academy, between knowledge and skill and between playing and learning. However sympathetic this ambition is in light of my own research, I find Saar unintentionally reproducing these dichotomies, primarily through his clear theoretical distinction between the music students' pedagogical and artistic realms of awareness.

Gullberg's (2002) study also posits itself in the field of music education with an overall interest in the socialization of music academy students across different institutional and non-institutional contexts. Through a combination of qualitative interviews and experiments of comparing a student band and a rock band's collective music arranging and recording Gullberg reveals an array of historically conditional diversities in regard to the students' attitudes towards music making and learning strategies when working in an ensemble. She consequently suggests future music teachers to be prepared for embracing a diversity of backgrounds, genre preferences and consequently working strategies, generally to be open-minded to a multitude of learning ap-

proaches in a multi-cultural society. Gullbergs study maps the differences of students' work approaches depending on their background, a somewhat mundane observation, but still formulates some useful information as to the recognition of diversity in school settings. And Schloss (2004) reports an ethnographic study analyzing hiphop musicians' different approaches to their work processes and documents a diversity of strategies applied.

Also UK university professor Lucy Green has for almost two decades addressed how popular musicians learn with an explicit interest in developing class room teaching of popular music. Herself a classically trained musician, she has based her work of 2002 on interviews with popular musicians from the UK and discovers their listening to recordings of their peers and idols a major source for development of musical skills. She also notes how self-taught musicians's motivation for learning is highly based on inspiration and desire – as opposed (in her view) to obligation, duty and hard work presumably dominant in conventional musical training. She also finds how acquiring adequate instrumental skills seems *not* to be circumscribed by the fact, that the skills are learned in other than conventional didactic, systematic ways. Educational implications for this work are mainly that students should learn to copy popular music by ear (purposive listening) and then play it.

According to Green two didactic factors are important in designing classroom teaching of popular music: students choosing their own songs to learn, and copying them by ear. And three more general assumptions on how (what Green terms) as 'informal learning' takes place: Learning takes place alone and among friends; learning popular music happens in "haphazard, idiosyncratic and holistic ways"; and 'informal approaches' integrate listening, performing, composing throughout the learning process. In a subsequent study Green (2008) extends her empirically based vision on learning popular music by copying recorded material by reporting another empirical study. Her educational hypothesis from 2002 is 'tested' on a number of UK sixth grade school classes, and the learning outcome is evaluated primarily by interviewing the teachers involved in the experiment. "The project involved the development of classroom activities which drew as

much as possible on the above fundamental characteristics of informal music learning" (Green, 2008, p. 10).

Green's work has had remarkable trenchancy to the educational worlds of popular music, suggesting a way ahead or a way out for (to a great extent classically trained) music teachers facing the challenges of young people wanting to play 'their own music' to put it simply. However, in the theoretical perspective of the present study, perceiving of popular music practice hegemonizing the copying of others' music seems to cut off pivotal aspects of popular music making connected to the collectively improvised, the production of strong embodied grooves, and so on. Another linkage in Green's models in my perspective is that her classroom teaching of popular music *reduces* the teacher to a coordinator of didactic group activities. The teacher's musician's skills are not brought forward, and the 'communication of masterful standards' (Lave, 2011, p. 78) has gone astray. In this study's learning theoretical perspective this omition has huge consequences for, what the students *can* learn about what popular music is and how it should sound and feel – not on the CD but coming out of their own bands' loudspeakers and drumheads. By bracketing off analyses of the actual practice of popular musicians working together and instead relying on what they *say* they do, Green fails to dive deeply into the intricate work processes of popular music, let alone the most improvised collective practice of them all, jamming.

A comprehensive study by Söderman (2007) reveals in social constructionist and discourse analytical perspective how Swedish hiphop musicians (native and immigrant) develop personal identities through their work developing lyrics to beats. It's one of few studies on the hip-hop genre and brings forward a pivotal discussion as to the institutionalization of protest musical cultures and the consequences hereof. Söderman's doctoral supervisor Folkestad (2006) states in a publication of his own the importance of "acknowledg[ing] the students' musical experiences and knowledge as a starting point for further musical education" (p. 136), applying a general distinction between 'formal' and 'informal' practices and ways of learning. Söderman forwards a similar notion.

Sahlander (2007) through a similar formal/informal approach examines in a comparative study the group / band in a 'scolastic versus non'scolastic' context and documents, how the different musicians' understand their own learning processes according to whether they are used to / brought up with educational and teaching wasy of learning.

Sofar the review has mapped research on popular musicians' learning processes and their potential impact on teaching and on institutional settings. Educational challenges of incorporating popular music in schools has been addressed by a number of scholars, and the most prominent approach has been ethnomusicological, analyzing how popular musicians work and/or *say* they work in their professional everyday lives. Most remarkable is the review's documentation of how pairing popular music and learning has been shown considerable interest, but also how this interest in spite of all good intentions in fact often rests on those same individual and cognitive assumptions as the majority of jazz research reported in the previous chapter.

From my study's theoretical point of view dichotomous assumptions on the formal versus the informal and the scholastic versus the non-scholastic became increasingly significant during the 2000s. My overall analysis suggests that this discourse provided educational research with a tool to embrace the fact, that popular music and jazz musicians and practices outside schools had *something* to say to the educational realm. At the same time the formal/informal perspective helped distinguishing these practices from 'the other' practice of schooling, even to the extent where this implied 'other' ways of learning. It provided the conventional educational field with an argument for converting ways of learning outside schools into often very different, and certainly decontextualized, ways of teaching popular music *in* schools. Ways of bands outside schools was translated into ways of schooling without a pivotal scpetical consideration to as whether this 'transfer of ways of doing things' is possible in the first place. My study initially aimed at poiting to some of these difficulties and how they might be overcome, and the ambition lingers however subtle now towards the end.

Studies within popular music applying the analytic framework of situated learning theory appear to be rare. Three related studies deserve some attention: Kristensen (2000) offers a situated learning analysis of the passing on to young Cuban musicians' the performance rituals of the music of Afro-Cuban Yoruba-based Santeria religion. The study provides an in-depth socio-cultural understanding of the longitudinal learning processes entailed in passing on rites, musics and dances across generations of musicians, and how the music itself (and its function as 'caller to the Gods') constitutes the one and only authority. Kristensen (2004) reveals in a conceted study how music academy students' potential for subjectification within an Afro-Cuban musical realm fails to be fully unfolded in a didactically constructed educational practice. And finally, Kristensen (2009) applies a critical-psychological approach when discussing the potentials for a situated learning perspective when teaching music the Danish primary school context.

Summarizing chapters 9 and 10

Research on learning musical interaction within the jazz realm has been an integrated part of music academy and university practice for many years. The literature review documents decades of profound scientif interest in both the longitudal societal and individual processes of becoming a jazz musician and the intricate details of jazz musical perception, cognition and communication.

However, popular music's increasingly prominent position in these (in particular Scandinavian) institutional settings has invited scholars to take a closer look at the relevance and adequacy of jazz educational approaches to the diversity of genres within popular music. Jazz (and conventional classical) predominantly individual didactical approaches seemed increasingly inadequate in dealing with the social complexities of genres of collective composition, of jamming, of composing and performing as integrated creative processes.

Acknowledging the shortcomings of a predominantly individual jazz didactic has been the first important step to develop our institutional settings to suit highly collective improvisational art forms, but there appears to be room for research bringing questions about learning as a social process back to the

institutional settings in a non-individual, non-cognitive apparatus. This would explain why – even though scholars have diagnosed and debated the need for popular music educational approaches (Hebert, 2011) – the impact on how we design our schoolish environments still tends to be based on those conventional, individually and cognitive based assumptions. In short, however thorough and thoughtful, popular music educational research somehow seems to have had limited impact on a Western conventional understanding of teaching and learning within institutional settings. The closest we came arguably was establishing for a while a common discourse distinguishing formal and informal settings of popular music, acknowledging important learning to take place in informal settings and then (roughly said) concluding that learning happens differently in different contexts or that the students should work with popular music without the teacher interfering.

Studying funk jamming from a social ontological and practice epistemological stance on situated learning is bound to offer some new and interesting questions to the way we think of popular music education and how our institutional settings and educational approaches could provide adequate framework for developing both the music and the musicians performing it.

11 The End

Closing remarks

The End is the final track on The Beatles' last published album Abbey Road, starting with the now monumental lyrics 'And in the end the love you take is equal to the love you make' followed by a drum solo and a chase line of short guitar solos – a typical jazz thing but distinctively unusual for The Beatles.

> The thing that always amused me was how much persuasion it took to get Ringo to play that [drum] solo. Usually, you have to try to talk drummers out of doing solos! (…) I always want to hear more – that's how good it is. It's so musical, it's not just a drummer going off.
>
> (…)
>
> The idea for guitar solos was very spontaneous and everybody said, 'Yes! Definitely' – well, except for George, who was a little apprehensive at first. But he saw how excited John and Paul were so he went along with it. Truthfully, I think they rather liked the idea of playing together, not really trying to outdo one another per se, but engaging in some real musical bonding. (…)
>
> The order [of the guitar solos] was Paul first, then George, then John, and they went back and forth (…) and before you knew it, they were ready to go.
>
> Their amps were lined up together and we recorded their parts on one track.
>
> You could really see the joy in their faces as they played; it was like they were teenagers again.
>
> One take was all we needed. The musical telepathy between them was mind-boggling.
>
> (Abbey Road engineer Geoff Emerick on *Musicradar.com*)

Ending is never easy, as I already discussed in chapter 5 Come Together. John, Paul George and Ringo (for sure encouraged by engineer Geoff and producer George Martin) decided to go for something unusual for them when recording The End. They knew that The Fab Four was history and that they all wanted to go in different directions. At the same time they wanted to honor their collaborative work. And doing so by doing something *different* illustrates what art (and social science?) is about. Always challenging expections, being courageous, trusting one's gut feeling. And as I argue, doing so from a strongly collective perspective of practice. And *then* leave it to others to judge if our statements and arguments represent quality, validity, creativity, or originality. My courage here at The End amounts to discussing what constitutes validity in ethnographic fieldwork and to include a number of shortcomings to my work that I can see at the moment.

Validity

What constitutes a valid qualitative research project and reporting such work within ethnography from a social practice theoretical stance of situated learning theory? Polkinghorne (2007) discusses validity claims in qualitative social sciences and proposes that "the purpose of the validation process is to convince readers of the likelihood that the support for the claim is strong enough that the claim can serve as a basis for understanding of and action in the human realm." (p. 476). I will try to show how I from (in effect entwined, as I already argued) methodological, empirical and theoretical perspectives argue for my claims to withstand such inspection from the community of qualitative research. I approach my argument of validity from a platform of the scientific ideals of my explicated methodological and empirical / theoretical point of view "in which only the cogency or soundness of argument and its warrants are allowed to influence the judgment" (p. 475).

From a methodological standpoint Comaroff and Comaroff (2003) argue for "ethnography on an awkward scale" pursuing particular sites and issues "on multiple dimensions and scales" (p. 169) and for an ethnographic research practice that does not commence "from theory or from a metanarrative, but from the situated effects of seeing and listening" (p. 164). The

present study has taken such a methodological stand. As outlined in chapter 3 The Long and Winding Road the iteratively changing direction of the longitudinal fieldwork has been guided by questions and speculations rising from 'seeing and listening' to whatever aspects of the 'particular sites' (New Orleans street life and my personal life of arts, education and leadership) and 'issues' (jamming and learning as situated) emerged. And my interest developed to pivot on scrutinizing processes of changing relations, inseparable from their situated practices and their associated meanings (Hart, 2002, p. 296).

From a social practice theoretical perspective of situated learning the point of my research is neither to outline positivist based conclusions as to what other people in other (whether similar or not) situations might or might not do (to become better jammers or leaders or educators) nor to claim a new 'truth' about the world and how people learn to live in it. This is a position arguably subject to some regret on behalf of educators and leaders looking for 'answers and models' within our educational settings. Polkinghorne (2007) reports the US National Research Council' report *Scientific Research in Education* from 2002 advocating for hegemonizing research producing "claims about cause-and-effect relationships that are generalizable to population" and "that answers questions about 'what works'" (p. 473, citation in original). My research has had no such ambitions.

Rather, my aim all the way through has been to reveal aspects of learning as socially and contextually embedded and through the lens of musical jamming enhance the improvisational and collective facets of different practices. Through my detailed ethnographic accounts and situated learning analyses I hope these facets have been illuminated from an entwined empirical and theoretical perspective – not contributing to the dichotomous and positivist assumptions of schooling, learning and everyday life, that so willingly tempt us in our Western 'schooling society'.

Polkinghorne (1997) argues for ethnographic research to be valid and complete when it been transformed from a "list of sequence of disconnected research events into a unified story with a thematic point" (p. 14) and Wolf (1992) supports this point of ethnography's demands for coherence and communication to combine one's grasping the world of others as they see it

with conveying "that meaning to an interested reader from another culture" (p. 5).

Accounting for longitudinal fieldwork by means of a doctoral dissertation has caused many speculations as detailed in chapter 3. The improvisational and (as I now see it) historical, dialectic process of finding my "way into [my] theoretical/empirical practice problematic" (Lave, 2011, p. 11) has been a journey of turns, stops, backward moves and giant leaps forward. Especially chapter 3 but also the four separate articles illuminate this process and how the final dissertation in that sense provides an insufficient picture of this jamming endeavor of research. But it's the best we've got at the moment.

One way of surpassing the evident challenge of reporting (research) jamming in a linear written document has been encouraging the reader to jump back and forth between chapters of immediate relevance to the journey of capturing, what I'm talking about and trying to say. Another has been (especially in the articles) to entwine my theoretical and empirical perspectives, allowing for this way of working to be crystal clear.

Describing in retrospect the historical process of institutionalizing popular music and jazz in Denmark integrating my personal –and parallel historical – perspective of becoming a musician, music teacher, and social researcher is inspired by ethnographic researchers such as Verran (2001), Wolf (1992) and Lave (2011) who all – within each of their fields – report long-term fieldwork of changing empirical and theoretical speculations. However, my report could be critizised for *not* fully integrating the historical development of research on musical interaction (reported in chapter 9) with the historical development of research on popular music and learning (reported in chapter 10) – or even the process of popular music into schools (reported in chapter 8). And *then* integrate those historical processes with reporting my own longitudinal research endeavor. I somehow regret leaving this integrated reading to the reader to undertake, but my ambitions for doing the above emerged too late in the research process to allow for such rewriting. Maybe next time!

Now, does this study actually ask some new questions to the way we think of music, of learning and teaching, and of being a human being? I argue that it does, and in a number of ways: First, I demonstrate through my literature reviews how popular music and learning has been reproducing decontextualized and individual educational notions of learning with a few exceptions. My study has a different and – in the collective and improvisational viewpoint of funk jamming – much needed thing to say about popular music and learning. Second, I sense that the study might represent inspiration to other practices, including leadership and even everyday practices. In all cases asking the question: What if we put the collectivity of practice and what practice is about *first*?

Third, I wonder if my theoretical discussion in chapter 5 Come Together might prove to be relevant to the scientific community as such. I sense 'in my gut' that there's something to be said for enhancing the learning analytic potential of the collective aspects of practice subordinating the improvisational participation of the individual. Something to be said about looking at, analyzing and then understanding how learning takes place from a profoundly collective perspective including what practice is *about*, and then try to understand how learning takes places for each and everyone of us. Future research might address this notion, hopefully from a platform with a deeply entwined empirical and theoretical lookout and with analytic intentions somewhat inherited from a social practice theoretical stance on situated learning theory.

In musical terms, I hope my partial contributions will be heard and reacted upon by others for our collective scientific endeavors to form and entwine in new and unexpected ways, in order for us all to keep changing and learning *together*, keeping in mind what each our practices are *about*.

Ways of the Jam.

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Dissertation summary (US)

In *'Ways of the Jam'* I provide a line of arguments to widen our understanding of learning, whether in schools, work places, or in everyday life as such. Bridging the development of a processual theory of jamming with situated learning theoretical analyses of New Orleans second line funk jamming, leadership practice, and a studio recording session has been expressed in the following research puzzle:

> Can the cooperation of a processual theory of jamming and situated learning theoretical analyses of funk jamming, leadership, and artistic jam endeavors enhance collective and improvisational analytic perspectives on learning?

Situated learning theory as a social practice theoretical philosophical stance provides the dissertations' analytic perspective. This practice epistemological and social ontological position involves a somewhat critical perspective on conventional binary and even hegemonic assumptions on theory and/over practice, knowledge and/over skill and thinking and/over doing. Learning analyzed from such a perspective is a complex relational matter of changing participation in changing practice, and practice is perceived as historically construed in an ongoing dialectic process.

Ethnography and anthropology constitute the empirical and material approach. Ethnographic accounts include the reporting of interviews and field notes from participant observation in revealing the ongoing processes of situated learning theoretical analysis. Also the research process itself is analyzed as an ongoing historically construed and dialectic process and as an apprenticeship to my own changing practice.

The dissertation is organized around four independent articles contributing from different perspectives to the overall argument. In article A (Funk Jamming in New Orleans) I develop a theory on what constitutes funk jamming as a process of ongoing musical interaction. I demonstrate funk jamming to be an iterative, improvisational social process involving general openness, flexibility and awareness towards different and changing aspects of

the musical parts and whole. Funk jamming appears to be a matter of intricately changing musical relations and ways of engagement circumscribed by collective notions of 'making the music feel good' and 'making them dance'.

Article B (Bringing Drumsticks to Funerals) demonstrates through situated learning theoretical analyses of jamming funk musicians and everyday moments of children at a second line parade how learning as a matter of changing participation in changing practice is inseparable from the changing practice, the changing music *per se*.

In article C (Embracing the Unpredictable) my co-author and I bring the speculations presented in articles A and B to a seemingly completely different domain, namely leadership. Cooperating aspects of the processual theory of jamming with situated learning theoretical analyses of two different everyday leadership practices leads to set of new questions to how we can conceive of both leadership and learning in non-hegemonic and more democratic ways. Analyses demonstrate how a collective changing practice of improvisational changing participation constitutes learning for everyone through acknowledging diversity as a resource and embracing unpredictability. And again how the changing participation is circumscribed by and at the same time construing a mutual sense of what practice is about.

Article D (Jamming and Learning) documents from a personal artistic perspective a numer of situated learning theoretical analyses of a studio jam recording session and its subsequent educational offshoot. Again embracement of unpredictability and resourcefulness of diversity prove pivotal to the collective changing practice of changing participation, thus learning. The notion of what practice is 'about' is particularly detectable here due to the sounding materiality of the music, and I demonstrate how the 'aboutness' of practice is in different ways and by different persons communicated through masterful standards.

Bridging the empirical analyses and theoretical speculations from the four articles with research process analysis leads to a discussion on a number of empirical / theoretical aspects from three platforms: From a situated learning theoretical perspective I discuss a number of possible analytic conceptual roads sequencing my work and speculate specifically on the potential

of a mid-level analytic concept of 'jamming', asking: Does an analytic concept of 'jamming' enhance our situated learning analytic perspective of the 'aboutness' of practice, on the collectivity of the changing practice, and on the improvisational aspects of participation as subordinated this 'aboutness' and collectivity? I leave it to future research to excavate such matters in detail. But in my closing section I argue for such an umbrella-like conceptualization to hold some potential and offer a couple of superficial educational and everyday analytic sketches derived from such speculation.

Dissertation summary (DK)
Resume af afhandlingen

I *'Ways of the Jam'* tilbyder jeg en række argumenter for udvikling af vores forståelse af læring, såvel i skolen og på arbejdspladsen som i almindeligt hverdagsliv. Ved at sammenholde udviklingen af en processuel teori om jamming med situeret læringsteoretiske analyser af New Orleans second line funk jamming, dansk ledelsespraksis, og en pladestudie-session kan opsummeres følgende forskningsinteresse:

> Kan sammenstillingen af en processuel teori om jamming og situeret læringsteoretiske analyzer af funk jamming, ledelse samt kunstnerisk arbejde med jam session forstærke kollektive og improvisatoriske analytiske perspektiver på læring?

Situeret læringsteori som social praksisteoretisk filosofisk ståsted udgør afhandlingens analytiske perspektiv. Denne praksis-epistemologiske og social-ontologiske position involverer blandt andet et relativt kritisk blik på konventionelle binære og hierakiske for-forståelser om teori over(for) praksis, viden over(for) færdigheder, og tænkning over(for) handling. Læring analyseret fra dette perspektiv betragtes som et komplekst relationelt spørgsmål om forandret og forandrende deltagelse i forandret og forandrende praksis, og praksis betragtes som historisk konstrueret i en dialektisk process.

Etnografi og antropologi udgør afhandlingens empiriske og materielle tilgang. De etnografiske beretninger inkluderer rapportering af interviews og feltobservationer fra deltager observation og udfolder derved de situeret læringsteoretiske analyzer. Også selve forskningsprocessen analyseres som en fortsat historisk dialektisk process og som at være 'i lære hos sin egen forandrende forskningspraksis'.

Afhandlingen er struktureret omkring fire uafhængige artikler, som hver især bidrager med forskellige perspektiver til det overordnede argument. I artikel A Funk Jamming in New Orleans udvikler jeg en teori om, hvad der

konstituerer funk jamming som musikalsk interaktions-proces. Jeg viser, at funk jamming er en iterative, improvisatorisk social process, som involverer general åbenhed, fleksibilitet og opmærksomhed rettet mod forskellige og forandrende aspekter af de musikalske dele og helheder. Funk jamming lader til at udgøres af forfinede skiftende relationer og måder at engagere sig på, som er omkranset af kollektive opfattelser omkring 'making the music feel good' og 'making them dance'.

Artikel B Bringing Drumsticks to Funerals demonstrerer gennem situeret læringsteoretisk analyse af jammende funk musikere og børns hverdagsøjeblikke ved en second line parade, hvordan læring som forandret og forandrende deltagelse i forandret og forandrende praksis ikke kan adskilles fra den forandrede og forandrende praksis, altså selve musikken.

I artikel C Embracing the Unpredictable bringer min med-forfatter og jeg artikel A og B's analyzer og spekulationer ind I et tilsyneladende komplet anderledes felt, nemlig ledelse. Ved at sammenstille den udviklede processuelle jam teori med situeret læringsteoretiske analyser af to forskellige ledelsespraksisser stiller vi en række nye spørgsmål til, hvordan vi kan forstå både ledelse og læring på ikke-hegemoniske og mere demokratiske måder. Analyserne viser, hvordan den kollektivt forandrede og forandrende praksis af improvisatorisk deltagelse udgør læring for alle gennem anerkendelse mangfoldighed som en resource og gennem at omfavne uforudsigeligheden. Og igen hvordan den forandrede og forandrende deltagelse er omkranset af og på samme tid konstituerer, hvad praksis 'handler om'.

I artikel D Jamming and Learning dokumenterer jeg fra et personligt kunstnerisk perspektiv en række situeret læringsteoretiske analyser af en studieindspilningsproces og dens musikpædagogiske udløber. Igen viser det sig, at omfavnelsen af uforudsigeligheden og anerkendelsen af diversitetens resourcer er centrale for den forandrede og forandrende deltagelse. Og opfattelsen af, hvad praksis 'handler om' er særligt tydelig her på grund af den klingende musiks materialitet. Jeg viser desuden her, hvordan 'hvad praksis handler om' på forskellig måde og af forskellige deltagere kommunikeres gennem 'mesterlige standarder'.

Sammenstillingen af de empiriske analyser og teoretiske spekulationer fra de fire artikler og analysen af min forskningsproces leder hen til en dis-

kussion af en række opsamlende aspekter fra tre forskellige platforme: Fra et situeret læringsteoretisk perspektiv diskuterer jeg en række mulige analytisk begrebsmæssige retninger, som mit arbejde kunne være afsæt for, og jeg diskuterer specifikt potentialet for 'jamming' som analytisk begreb med spørgsmålet: Kan 'jamming' som analytisk begreb forstærke et situeret læringsteoretisk perspektiv på, hvad praksis 'handler om', på den forandrede og forandrende praksis' kollektivitet, og på de improvisatoriske aspekter af deltagelsen som underordnet praksis' 'omhandlen' og kollektivitet?

Jeg overlader til fremtidig forskning at svare fyldestgørende på spørgsmålet. Men i afrundingen argumenterer jeg, at en sådant paraplybegreb rummer et vist potentiale og tilbyder en række analytiske skitser af pædagogiske og hverdagsagtige situationer fra dette blik.